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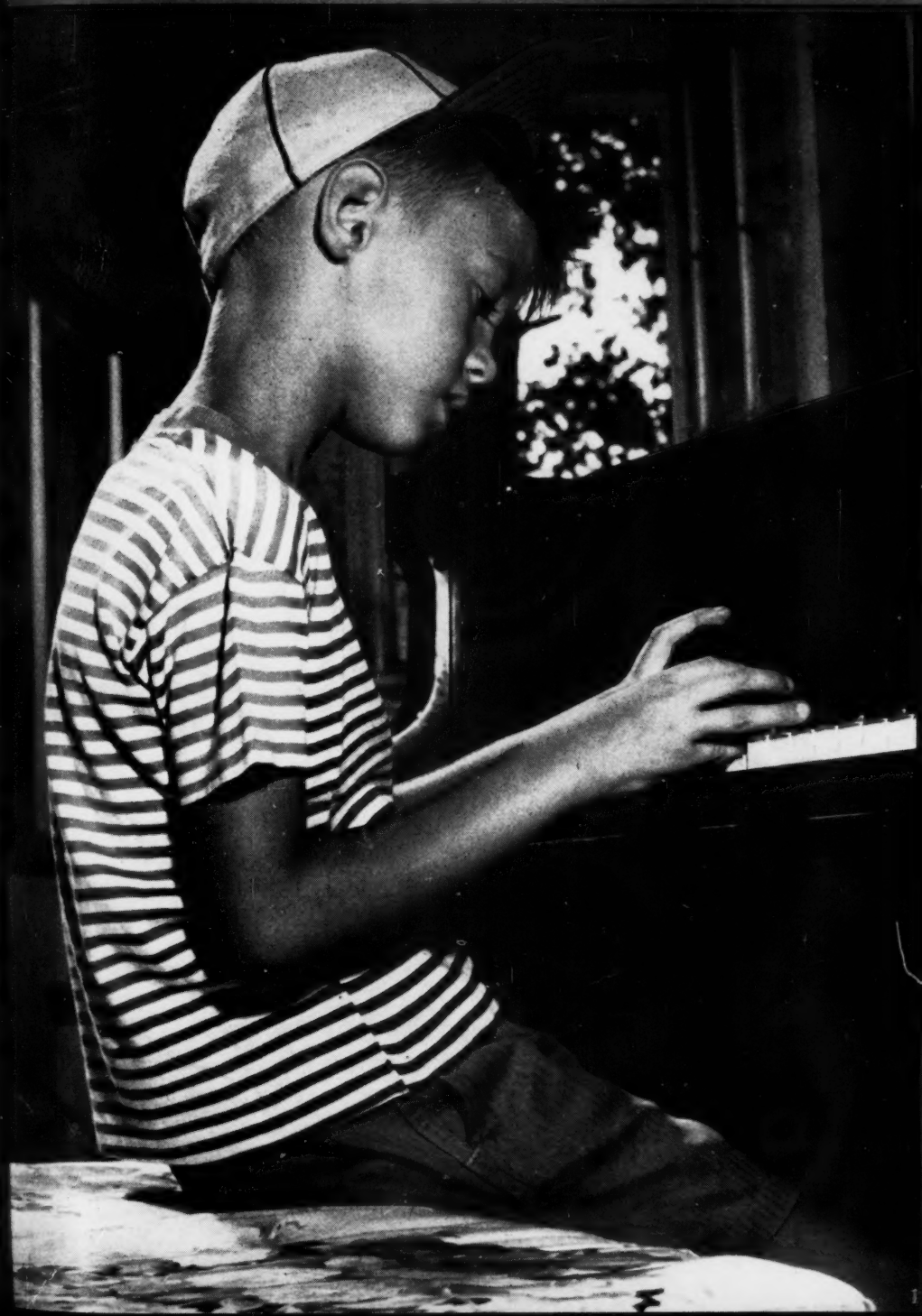
# THE *Music* JOURNAL

DICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

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THE MUSIC JOURNAL



## IN THIS ISSUE

IT IS with unusual pleasure that we offer in this issue G. Francesco Malipiero's article on sixteenth century Venetian music. It comes at a time when several of this distinguished composer's works are being performed by some of our foremost American artists and organizations. The respect which musicians have for Malipiero as a scholar as well as a musician was summed up recently in remarks by one of his countrymen, "So you are going to publish an article on Venetian music by Malipiero. Good. No one knows more about it than he. I was a classmate of his many years ago. I have known him well and long and respect him greatly. You may take what he says as authoritative."



When we read the January, 1948 issue of *The Musical Quarterly* we were immediately impressed with the story written by Marion Bauer and Claire R. Reis concerning the activities of the League of Composers during the first twenty-five years of its existence. Some details relating to place, time, people, events, and specific works may not be of particular interest to the average reader, but we are reprinting them here in full because we believe that they all combine to emphasize the truly impressive amount of pioneering work that has been done by the League for a quarter of a century. And certainly the story of frontier planning and action could not have been more authoritatively told.



We wonder just how many of our readers will agree with Dr. Sidney Licht's thesis expressed in "Music Should Be Heard, Not Seen." (Dr. Licht is editor of *Occupational Therapy and Rehabilitation*.) Not so many years ago it was common

practice on most radio programs to preface the performance of a piece of "good" music with remarks very much like the program notes usually passed out at symphony concerts. That day is gone. The radio people did a little investigating and found that those "educative" comments were looked upon as warnings by a vast number of listeners and gave them opportunity to tune in another station while saying, to themselves if not aloud, "Oh, no, you don't! You're not going to educate me. I'm here for entertainment—not schooling." Today an amazingly large amount of "good" music is included in the daily cultural diet which Joe Citizen consumes via radio, phonograph, and sound films—and little or nothing is said about it. When a piece of Bach is sandwiched in between a slice of Berlin and a slice of hillbilly, Joe takes it simply as another piece of music and rarely resists unless somebody gets determined to make him "appreciate" it. As one of our prominent music leaders remarked recently, "Young people today get more good music by accident than I got from the deliberate planning of my parents and music teachers."

Those of us who are concerned with music education may well give thought to Dr. Licht's statements, especially when he says, "... but we do refuse to accept the translation of music into words—into another language, another medium. The very need of another language to interpret music discredits that music for its inadequacy and disturbs the music lover, who cannot integrate the artificial explanation with his genuine feelings." Shades of the old "music appreciation" lesson when we thought that practically every bar of the music needed verbal interpretation if it was to be attractive to the poor kids caught in the four walls of the classroom! Those days when the demonstrating "apprecia-

tionists" made all music into "program" music! If a real story did not exist we made up one, the more dramatic and colorful the better. If we couldn't build up a story about the music, we could about the composer. Then we became proud when we got to the point where we could drop our phoney stories and proceed to analysis of design and form. We covered the blackboards with curved lines and religiously marked them A, B, C, A,<sup>1</sup> B,<sup>1</sup> C<sup>1</sup> and labored hard to explain that the recurring themes were slightly modified . . . and lead into a transitional passage by the oboe . . . and in turn to the recapitulation . . . and so on and on.

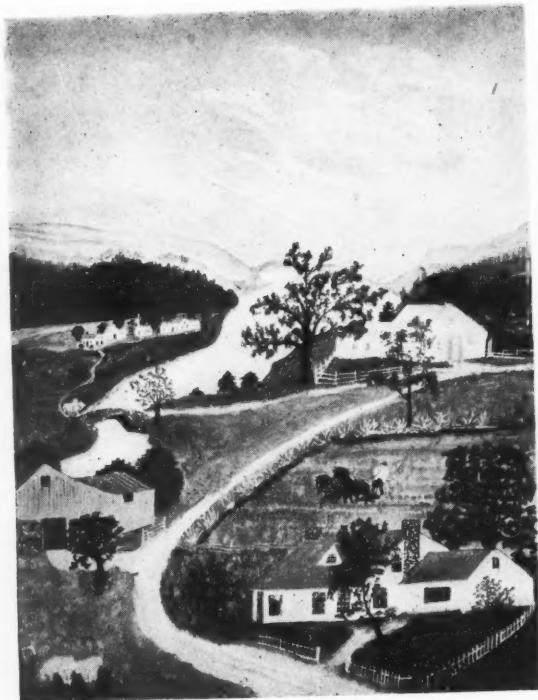
And maybe all we needed to do was to let the kids get acquainted with the music in the same way that they do with other kids . . . and make friends in the same way.

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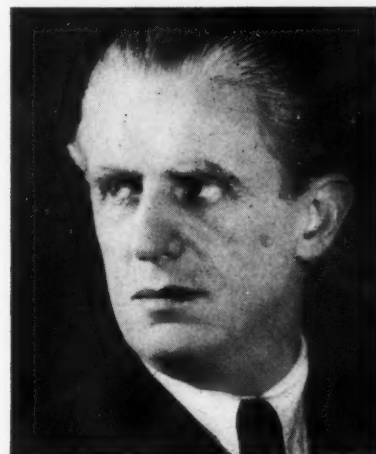
## Venice and Music in the Sixteenth Century

G. FRANCESCO MALIPIERO

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Malipiero's eminence as an authority on Venetian music is generally recognized. With gratification we present this hitherto unpublished article recently received from him.

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IN olden days music was subservient to a poetic or a pictorial pretext. Painters were attracted to musical instruments because of their shapes and even more because of the graceful poses of the musician as he played his instrument; but rarely was there any relation between music and that which inspired the painter. Take as an example Melozzo da Forlì's angels, who probably were concerned with Gregorian Chant. How could they, therefore, interpret it with the viola?

Poets often refer to the harmonies of the viola or to the sweet sound of the flute in the same manner that they write of harmonies in blue or green, which have no connection whatever with painting and are purely poetic outbursts.

Thus in an indirect and symbolic way music for many centuries was exalted, but continued to be excluded from the society of arts in general, so that one wondered how Euterpe came to be numbered among the nine Muses. Her presence reminds us that, with the Greeks, poetry was declaimed by modulating the voice musically. Euterpe was, therefore, the twin of Calliope. Everything we read in the Greek texts relating to music implies the almost painful effort of a people

sensitive to music, but incapable of expressing itself musically.

We recall the famous hammer struck by certain blacksmiths, thanks to which Pythagoras was able to discover the harmony of the Diatesse-ron, the proportions of the Diapente, of the Diapason, and so on. What was the worth of these discoveries? They furthered the study of the phenomena of acoustics and the construction of a great many theories which could never exert any influence on music.

In Italy during the fifteenth and sixteenth centuries there flourished a school of subtle theorists who lost themselves in the study of numerical proportions enabling them to establish the mode of construction of the various scales. Actually what did the famous wager lost (in 1551) by Nicola Vicentino, who staked his knowledge against Don Vincenzo Lusitano, amount to? The object was to classify certain compositions. Probably both were in the right, and the divergence simply resulted from the fact that musicians of one town or one province varied from those of another in the way they intoned the same composition: the phenomena were due to the gradual vanishing of quarter tones from occidental music. Gregorian chant was not ren-

dered in Palermo in the same way and with the same intonation as in Venice. The people who dwelt on the northern shores of the Adriatic did not sing in at all the same manner as the people who lived in Sicily. Ethnically Venice found herself at the antipodes of Sicily.

For some five centuries discussions raged between the various theorists, because music is the only art that is not conducive to that serenity of thought which preserves first impressions and, in certain cases can go as far as confirming them. Doubtless for this reason the arguments often degenerated into petty tattle and ended in vicious libel. Music does not remain stationary while we listen to it. It proceeds and flows on rapidly, leaving behind it the strangest and most unexpected delusions.

According to Zarlino, the "musician is he who is skillful in music and has the faculty of discernment, not judging by sound alone but by reason." This statement is ambiguous, and it is necessary to clarify the use of the word "reason." Maybe it implies that it is not sufficient to derive pleasure from mere sound (however delightful it may be in itself), but that it is essential to under-

(Continued on page 34)



# Twenty-five Years with the League of Composers

MARION BAUER and CLARE R. REIS

---

On the twenty-fifth anniversary of the League, *The Music Journal* is happy to join the music world in recognizing the contribution made by this distinguished society.

---

ON November 11, 1923, a society new to New York presented on its first program world premières of Ernest Bloch's Piano Quintet, with Harold Bauer as pianist, and Arthur Bliss' Songs with Chamber Orchestra, conducted by the composer, who also made his bow in America on this occasion. Stravinsky's Three Pieces for Clarinet and Roussel's *Divertissement* for Piano and Woodwinds concluded this concert début of the League of Composers, which demonstrated one of the purposes of the organization and set the pattern for its future progress. The League's first circular stated that "the organization intended to encourage and give support to the production of new and significant works." And it continued, "It will effect cooperation between composers of all nations, and give well-planned performances of new music selected from every school. While first performances will be a feature of the League's concerts, they will not exclude such modern works as may have been given before and which are of sufficient importance to be given a re-hearing."

That first performances would not be the sole aim of the organization was one of the reasons for the society's existence. Because they could not subscribe to the policy of having programs of first performances only, six members of the League's first Board of Directors had recently

seceded from the International Composers' Guild, a society for contemporary music then in its second season.<sup>1</sup> The new League preferred to repeat good works rather than to present compositions too immature for public performance. An early proof of the value of upholding the League's policy was the performance in 1925 of Arnold Schoenberg's melodrama, *Pierrot Lunaire* (the second in America), with a third performance following in 1933. Stravinsky's *L'Histoire du Soldat* was presented first in concert form in 1924, staged in 1928, and repeated as a concert suite in 1934. Other notable repetitions include those of works by Bloch, Falla, Gruenberg, Schoenberg, and Hindemith.

From its inception the League's policy has been to bring the entire range of modern tendencies before the public. The success in attaining this goal is perhaps best illustrated by the reaction at times of a conservative wing of contemporary musicians who have considered the League far too much to the "left" and too experimental; and that of a very radical group which has berated the organization for being "so reactionary"! The variety of its pro-

<sup>1</sup> The charter members of the League of Composers' Executive Board were: Arthur Bliss, Stefan Bourgeois, Louis Gruenberg, Minna Lederman, Leo Ornstein, Lazare Saminsky, Alma Morgenthau, Wiener Emerson Whithorne, Dr. T. H. Ames, treasurer, and Mrs. Arthur M. Reis, executive chairman, who has been chairman of the Board of Directors during these twenty-five years.

grams and the scope of the projects, however, is proof of the flexibility of the organization and the catholicity of viewpoint of its directors during a quarter-century of rapidly changing conditions.

Early in the second season projects were initiated which established a precedent that has been observed for many years. The League announced in November, 1924 that "the younger generation in music will present two programs devoted to 'the musical youngsters' of America, England and the Continent." The so-called youngsters were new names even to the best informed critics and music lovers. The first program, at the Anderson Galleries, presented Olin Downes as speaker, and the compositions were by Antheil, Castelnuovo-Tedesco, Hába, Hammond, Krenek, Lazarus, Rogers, Steinert, and Aaron Copland, who was given his first public presentation with two pieces for piano, the Passacaglia and *The Cat and the Mouse*. The Young Composers' Concerts grew to be an important phase of the League's activities, and the programs frequently were devoted only to American compositions. Many composers before the public today made their professional bow on these occasions. Through these programs a center developed that afforded necessary contacts between young composers and a sympathetic audience, and gave recognition to unknown talent. In recent years these Young Composers' Concerts were held at the New York Public Library, Room 213, which came to be regarded as a center for musical events of unusual character.

## Impromptu Concerts

It must not be supposed that these composers' afternoons always ran smoothly. During a severe blizzard in 1943, which coincided with an influenza epidemic, an entire program fell to pieces while the audience was gathering in the auditorium. No one, however, felt aggrieved when the impromptu concert included a movement of the Charles Ives *Concord Sonata*, played by John Kirkpatrick, who was commandeered from the audience as he entered the hall, and a further substitute was a "preview" of Copland's

Note: This article is reprinted from *The Musical Quarterly*, Vol. XXXIV, No. 1, January, 1948.



Marion Bauer

Sextet, booked for its world première at a five-thirty concert on that day.<sup>2</sup>

At first the reaction on the part of many of the critics to the League's programs was a humorous review. "Monday morning joke" the reports were called, but these criticisms soon turned into a serious consideration of musical values. The League of Composers early became a force in the musical world. Years later a critic told the Executive Chairman that after a program of "an unmitigated tonal asperity" he had sworn he would never come again "to listen to such stuff" but he did come again and again, and had to admit that he was often convinced of "new and important music in the making."

The League's interest in Latin-American music dates back to some of its earlier years. In a program of March 6, 1932, probably the first of living Latin-American composers to be presented in New York, one finds the names of Allende, Caturra, Chávez, González, Ponce, and Villa-Lobos. Later concerts featured works by Juan José Castro, Mignone, Giannino, Siccardi, Guarnieri, Tosar, Williams, Ginastera, Revil, San Juan, and others. As a result of the continuous interest in Latin America, which had been shown also by the exchange of music and by many articles in *Modern Music* on Latin-American subjects and by Latin-American writers, the League was chosen by Nelson Rockefeller, Co-

<sup>2</sup>For many years Marion Bauer was chairman of the Young Composers' Concert Committee.

ordinator of Cultural Relations, to act as sponsor for a tour of the principal cities of South America by a quintet of composer-instrumentalists. Thus the League was given an additional opportunity to sponsor contemporary music and to strengthen its bond of friendship with South America.<sup>3</sup>

In 1942 a program was devoted entirely to works by young Canadian composers, and this event was so much appreciated in Canada that the Canadian Prime Minister, Mackenzie King, wired his congratulations and appreciation to the League of Composers for presenting the works of Louis Applebaum, Godfrey Ridout, and John J. Weinsweig of Toronto, Barbara Pentland of Winnipeg, and Hector Gratton and André Matthieu of Montreal.

Recently a new project was launched to bring performing artists and composers together in order to make them aware of their common interests and problems. The first of these events was an evening of piano music, which was held in February 1945. As a direct result, some of the music presented found its way onto public programs during the following season.<sup>4</sup>

#### A RECORD OF ACHIEVEMENT 1923 - 1948

Concert works performed by the League .....	1068
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A tribute to the visiting Britisher, Arthur Bliss, in 1924, with a program of his works followed by a reception, was the beginning of a practice that was to become a tradi-

<sup>3</sup>The group for the tour consisted of David Van Vactor, flutist, Alvin Etler, oboist Robert McBride, clarinetist, Adolph Weiss, bassoonist, and John Barrows, French horn player.

<sup>4</sup>Norman Dello Joio was chairman of this committee. The composers on the first program were Bergsma, Bowles, Chanler, Mills, Smit, and Thomson.



Claire R. Reis

tion. Many a distinguished composer was thus honored, and even the most renowned among them have appreciated the tribute when large groups of composers and musicians have come to meet them on these occasions. Among those to whom concert receptions were given are Bliss, Bartók, Schoenberg, Stravinsky, Milhaud, Krenek, Weill, Chávez, Hindemith, Schmitt, Roussel, Prokofieff, Enesco, Boulanger, Castro Guarnieri, Mignone, Villa-Lobos, Kodály, and, recently, Serge Koussevitzky, in recognition of his aid to American composers on the fifth anniversary of the Koussevitzky Music Foundation.

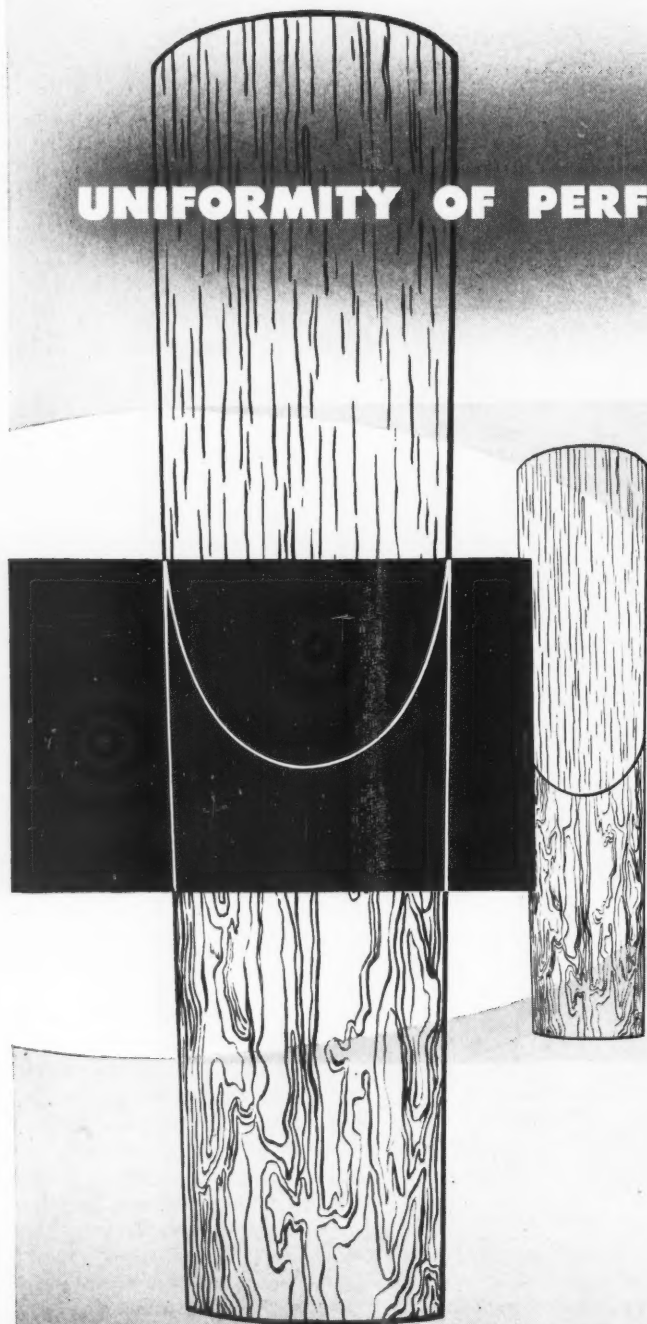
During its second season the League introduced a group of works for chamber orchestra including first performances of Gruenberg's *Daniel Jazz*, Jacobi's *Assyrian Prayers*, Honegger's *L'Homme et la Mer*, Malipiero's *Sette Canzoni* (which had been specially arranged by the composer for a League concert), and Hindemith's *Kammermusik*, Op. 24, No. 1. These early chamber orchestra concerts were the forerunner of an unusual season in 1925-26, when Koussevitzky offered his assistance with members of the Boston Symphony Orchestra. Following Koussevitzky's suggestion, the League commissioned a work for this occasion by Aaron Copland, and *Music for the Theatre* made its successful debut on November 28, 1925, as the first of the League's commissions.

The interest in works for chamber orchestra led to the famous American première of Falla's marionette

(Continued on page 49)

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# The Quartets of Beethoven

DANIEL GREGORY MASON

A QUARTET has a great soul in a small body, and depends on the intelligence and sympathy of the listener to fill out, progressively as his experience deepens, what it only suggests.

Of a famous violin virtuoso who once miscast himself as first violin in one of our finest string quartets, the late Arthur Whiting remarked, "The other three gentlemen held the life-net for him while he did gymnastic feats. Sometimes they caught him, sometimes not." The subtly underbred quality of such obtrusiveness emphasizes by contrast the aristocratic distinction of a quartet of equal artists.

In the course of several hearings of a quartet movement one will almost unconsciously find oneself becoming sensitized to the general aesthetic facts of rhythmic and harmonic suspense, delay, ambiguity, clarification, development, climax, resolution, ultimate repose, and the like which underlie all our experiences with great music. What is deepest in Beethoven's wonderful quartets was described by a student in a college class, who wrote, "It was comforting to read and think about Beethoven, to know the struggle he had to go through, to hear it expressed in his music, and then the acquiescence and spiritual sweetness of his final acceptance."

The reader, perhaps, may hear these Beethoven themes more comprehendingly than I; if so, they will be more deeply musical for him than



for me. He may comprehend them more deeply today than he could yesterday, or a week, a month, a year ago; if so, they are now greater music than they were then.

To Beethoven music is so vividly social an experience, so incomplete in solitude, so indispensably in need of company to bring it to full life, that he often reminds us of the little girl who exclaimed, "How do I know what I think till I see what I say?" He loves to begin by insinuating a theme, merely hinting it to us before we all settle down comfortably to discuss it.

In his Opus 18, no. 2, the scherzo cracks like a whip. Four notes make its lash, arranged in rising rhythm to snap over from an unaccented beat (anacrusis) to the accent; and never was an up-beat more energetically saucy. Each phrase begins with a single snap, and ends with three or four. As the little piece prances along it plays us many tricks, the most amusing of which is to wheedle us into supposing, when it cracks the whip in C major, fortissimo, more like a big stick than a lash, that we

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This article is made up of paragraphs which have been selected from Dr. Mason's book of the same title, with the permission of the publisher, Oxford University Press.

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have regained the home key and are near the end. But not at all. This is not, for all its bluster, the true return of the theme, which occurred ten measures earlier almost unnoticed; this C major is only the subdominant, and we realize, as the bastinado quickly abates to a pious cadence back to G, that its specious air of centrality was pure bluff! In the last half-dozen measures the whiplash gets caught, so to speak, in a syncopation, held over the bar-line so that its anacrusis doubles in length; and released from suspension with accumulated force, the whole whimsy is cut off in final snap-pings by all four players in a downward plunge, pell-mell.

Increasing familiarity reveals in the quartets of the Second Period ("Mastery"), 1803-1813, a relentlessness in the pursuit of the essential ideas greater than ever. We slowly recognize the amazing power shown in building up the long, excitingly various first movement of the First Rasoumovsky Quartet, bit by bit, from the two motives announced in the opening four measures. We wonder at the control exercised both over long, steady climaxes and over sudden confrontations of opposing fragments, enhancing both, such as music had never before achieved. In the course of a few hearings our sympathy is transferred from the violinist who asked Beethoven if he really considered such things music, to the composer himself, answering

(Continued on page 44)



from the desk of  
Robert Russell Bennett

Regarding

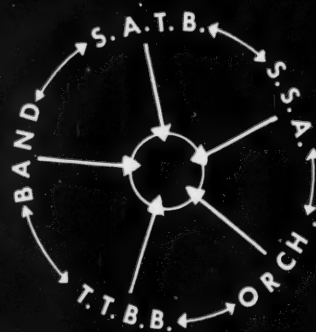
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# Consider the Audience

MONA PAULEE

---

The growing interest of audiences in serious music and their increased understanding make singing an exacting profession. Here is how one artist meets these demands.

---



RECENTLY, when I declined an invitation to a party with the plea that I had to take a singing lesson, my would-be hostess exclaimed, "Why, I thought you were a finished singer!"

Fortunately, that point of view is shared by very few people today. The strides that have been made in serious music in the past few years have been so tremendous that people now recognize the fact that the only "finished singer" is the one who can no longer attract an audience. Gone are the days when an artist could remain at the top for as long as he wanted, rather than for as long as the audience kept him there.

To be certain of continued popularity over the airwaves and in the concert halls of the country, a singer must study, coach, and learn new music. This is one kind of consideration for the audience that few artists take into account, but which I feel is of prime importance in making sure that the welcome mat will always be there.

The music situation in America has undergone drastic changes in the past few years. Once upon a time the audience had to take whatever the artist gave it, because only a comparative handful really understood the program at all. And the attitude of the artist toward the audience, in consequence, was a patronizing one. The part of the audience—usually the menfolk—who were dragged to the musicale against their inclination and better judgment made no bones about their desire to be somewhere else. Mutual ennui was the mood of the concert hall.

Today, the situation is very differ-

ent. The artist dares not sing down to the audience. Music-hungry Americans no longer act politely bored at a recital. Quite the contrary. The audience knows whether or not the artist is measuring up to its expectations, and lets him know it in no uncertain terms. Yes, America has come of age musically and is taking its musical maturity in stride.

Perhaps the best evidence of this is the fact that the sale of serious music being programmed on the radio is also increasing, and I am told that the letters of comment received at the radio stations reflect full understanding on the part of the listener. And box-office records in concert halls in every city and town in the United States have risen beyond belief.

## Student Awareness

On concert tours around the country I have been honored by invitations to address the music classes of colleges and universities in the towns where I was scheduled to sing. Later, on talking with these young people, I found a stimulating awareness about them. They discussed composers and compared the performances of the same work by different artists. Very few of these students, however, intended becoming professional musicians. They took music courses as electives, in order to acquire a better appreciation of this art, for they have come to realize that music is essential to good living. All of these factors have given our talent the greatest opportunity of all times to be heard and appreciated.

In selecting numbers for my concerts, I take into account the ones that have been particularly well received at previous recitals and the requests that have come from friends and from strangers. With these two factors as a starting point, I then try to inject variety and flavor into the program by presenting at least one new and original composition.

In programming, I try to avoid putting excessive stress on overworked numbers, because too much of the too-familiar does not make a well-rounded program. I also try to avoid too many numbers in the same vein, such as a program of all-modern selections or of all Italian songs. Presenting a program that is all in one category is likely, in my opinion, to keep the pitch of the evening on the same level, thus failing to give the audience the fullest possible stimulation. Moreover, presenting the works of one composer or one period for a whole evening does not show all the facets of an artist's talent.

Since I regard my audience as a cross section of the population as a whole, I make every effort to please the largest number possible in each audience. Arias, light classics, perhaps a spiritual, one or two good popular songs, and, in addition, a song that has particular regional appeal whenever it is known that a particular work is well-liked by the people of Ohio, or Texas, or California, make it possible to have a song for everyone.

In the last analysis, an artist does not sing for himself alone, but for his audience. Thus, if he wants his

(Continued on page 38)





***"...and what followed... was sheer, radiant beauty..."***

So wrote Olin Downes after witnessing Arturo Toscanini's first concert with the NBC Symphony Orchestra on Christmas Night in 1937.

In the years that followed, Toscanini and the orchestra created for him opened new horizons to great music.

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# Music Should Be Heard, Not Seen

SIDNEY LICHT, M.D.

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Dr. Licht's views on the enjoyment of music are not in line with those of professional "appreciationists," but many real lovers of music agree with him.

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WHEN a music lover writes of his emotional reaction to music there is little room for or need of discussion, for he is either expressing himself sincerely in order to share his joy or exaggerating his response in an attempt to share the reported joys of others. But when he insists that music has social, international, or metaphysical implications, outsiders have the right to demand substantiation of his statement.

There are those who talk of the part music could play in promoting better understanding among nations because music is a universal language. Is it? Does Chinese music have a message for Americans or Mexicans? If so, what is the message in terms of peace, brotherhood, and so on? At what age do human beings begin to understand this language, and how many ever really understand it? Can the music of Greece tell Canadians of the Greeks' need for food and clothing, or their desire for friendship, or their gratitude for past assistance?

There are still others who would have us believe that music loving peoples are less warlike than unmusical peoples. In the nineteenth century there were few nations more musical than Italy, few less musical than Abyssinia, but who attacked whom, and on what provocation? The German people have given the world some of its greatest music, yet during that creative period how many nations initiated more wars or conducted them more brutally?

We hear the great music of contemporary Russia; the Russians hear our music. Do we understand each other better because of it? Is it pos-



sible for us to understand a country which believes that music can express a political ideology; or to understand music which must follow a party line and avoid consonance with allegedly unfriendly music?

Music is credited with the ability to relax people and make their lives more gracious and harmonious. Are symphony conductors or concert artists known more for their pleasing temperaments or for their tenseness, irritability, tantrums, and grand sulks? Does a program rustle go unnoticed by your "relaxed," music-listening neighbor? To prove that music makes for tranquility and contentment, a survey would have to show lower percentages of divorce, suicide, and nervous breakdowns among musicians than among amusical persons.

When I first heard music called a "personality" I was confused. A personality can be charitable or nasty, I thought. Can music be either of these? I concluded that only a con-

fused personality would take such liberties with semantics. Why should music be called anything but music, and why seek in it anything but a source of pleasure?

I have heard critics and musicians say that so-and-so is the best living performer of Bach. This is another way of saying that there is one best interpretation of Bach and that these sage critics have been blessed with omnipotent judgment which permits them to re-experience the intentions of a composer long since dead. We do not object too strongly to this type of *musemantics* because it is a musical judgment of music, but we do refuse to accept the translation of music into words—into another language, another medium. The very need of another language to interpret music discredits that music for its inadequacy and disturbs the music lover who cannot integrate the artificial explanation with his genuine feelings. Only the composer has the right to say what his music means, and he will often refuse to reduce his music to pictures and be even more reluctant to reduce it to words. If he had seen words in his music at the time of writing, he would probably have developed the composition as a word-music selection. When Walt Disney drew some beautiful colored scenes to accompany "Sacre du Printemps" for his picture *Fantasia*, they seemed to many not only interesting but highly appropriate; in fact, it was not difficult to believe that the result had come from a collaboration of musical and graphic artists. The pictorial translation of the music delighted

(Continued on page 38)



## Proper Care of the Piano

EUNICE PODIS

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Regardless of ownership, a piano is used by more different people than any other instrument. Here are helpful suggestions for its proper care and protection.

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**A**LTHOUGH the piano probably is the most essential instrument in all music, it is the instrument which receives the least care. Failure to take proper and consistent care of the piano can be very costly indeed.

For professional musicians, who must have a piano in perfect tune at all times, it is a simple matter to call in a tuner every month or so and turn the business of proper upkeep over to him.

A new piano should be tuned at least four or five times during the first year. It usually takes that long for it to "settle," and meantime it must be kept in first-class condition. Professional musicians are likely to have their pianos tuned by an expert as often as once a month. Even in the home where the piano is only infrequently used, it should be tuned a minimum of two times a year—after the heat in the home has been turned on in the fall and again when it is turned off in the spring. It should also be tuned after sudden drastic changes in temperature or humidity.

This matter of temperature and humidity is very important, for the piano is extremely sensitive. If possible, the instrument should be kept away from windows, because the air near wall openings is most subject to change. An aid to maintaining consistent humidity is the use of a home-made humidifier. A plain bowl from the kitchen filled with water and placed directly beneath the piano will suffice.

Position of the piano may be a problem for anyone who lives in a small apartment or room. It is im-

portant to keep it away from windows, steam radiators, and heat pipes. Dampness rusts the metal parts, raises the softer fibres of the soundboard, and causes swelling of the hammers.

To protect your piano when you are away on vacation, place newspapers on the inside of it to absorb moisture and drape a flannel cover over its exterior. Another precaution is to wrap camphor squares in cheesecloth and place them along the felt in the instrument's interior.

Keeping dust and dirt from the piano is also important. It should be dusted daily, with cheesecloth or equally soft fabric. Every nook and cranny should be gone over, special attention being given to the keys. It is difficult to remove the dust which accumulates beneath an upright piano. The best means I have found for doing this is a yardstick wrapped with cloth. This will easily slip underneath the piano.

### Closed and Polished

Except when the piano is being used, the lids and panels should be closed at all times. This applies to all pianos except those which are used only very seldom. In this case, the keyboard should be exposed to light occasionally, to keep the keys from turning yellow.

For keeping the piano polished I have found nothing better than furniture wax and good hard rubbing. And absolutely no solution of any kind should be applied to the keys!

As for general care of the piano, unnecessary moving should be avoided. The inner mechanism is under

constant pressure and it does not take much of a jar or jolt to affect the tension in the strings and cause the piano to become out of tune.

Another item that comes under the category of general care is the matter of seeing that the keyboard gets a workout frequently. Even a few scales played daily will help to keep the strings in tune. This applies also to pianos that are steadily in use, for often the extreme upper and lower reaches of the keyboard are neglected.

It probably goes without saying that no one should be allowed to play the piano while wearing bracelets and rings. A chipped ivory key is never the same, although it can be mended. Even if the ivory can be replaced, it is difficult to get a perfect match between the new ivory and the adjoining keys.

Children should be encouraged to play the piano, of course, but their playing should be supervised. I do not believe they can damage the instrument, no matter how hard they might strike the keys. They should not be allowed to treat the piano as a toy, however, by doing such things as placing newspapers between the hammers and strings to get a "plunking" effect.

One final suggestion about fitting the piano into the furniture arrangement. The piano is an object of beauty and should be the featured article of furniture in the room. By no means should it be allowed to become an "extra piece" and a catch-all on which books and magazines can be stacked. Aside from detracting from the looks of the piano, such use can be detrimental.



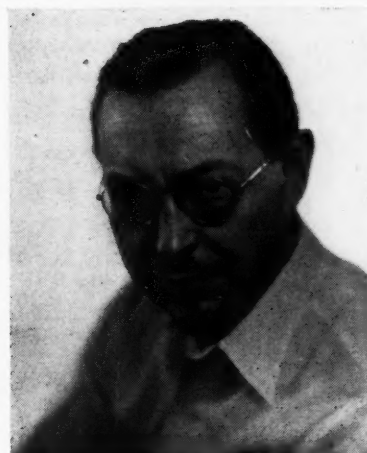
# Why American Music Needs Pioneers

HOWARD HANSON

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Recordings are of primary importance in the propagation of American music since repeated hearings are necessary to appreciation. How to get more of them is the problem.

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WE ARE accustomed to accepting without challenge the facile statement that music is a "universal" language. Perhaps it is; but it is also a complex and difficult language when it employs a vocabulary beyond the monosyllabic variety. Aural concentration is difficult even for the musician and infinitely more difficult for the layman. This may explain, at least in part, the amazing stagnation which characterizes much of our musical repertory. The same symphonies, sonatas, operas are performed over and over again, perhaps because the public can seemingly stand almost endless repetition before reaching the saturation point. (There is some evidence that in the case of certain works osmosis has finally begun to take place!)

Conversely, since the acceptance of a new musical composition by the general public is dependent upon repeated performances, the status of contemporary music is highly vulnerable. A new symphony may be played by one of our major orchestras for an audience of a few thousand people. This performance may be followed by performances in other cities. It may indeed be performed by so many orchestras that it comes to be regarded as a "successful" work; and yet it has in fact made only a first impression upon a few thousand people. If the work has the beneficent aid of radio it may reach many times that number of listeners. However, unless the work is repeated, not once but many times, the chance of its becoming

sufficiently familiar to insure its general acceptance by the public is slight. Since, at least in the symphonic field, too many conductors are avid collectors of "first performances" the prospects of repeated performances of new works are not bright.

If, on the other hand, our hypothetical symphony is recorded and made available to the general public its status is greatly altered. It now has a fighting chance of making its way to popular acceptance. Not only may it now be purchased by the individual record buyer, an increasing number of whom are becoming interested in contemporary music, but it may be broadcast on hundreds of radio symphonic hours over the country. It may be heard many times by many thousands of people, some of whom will come to know it well and accept its message as something quite as important to them as the music of the past.

## Young Listeners

This is especially true of the younger generation of music lovers. In many cities where I have conducted American music I have talked with young people after the concerts and have been amazed at the extent of their acquaintance with my own music and the music of some of my contemporaries — Roy Harris, Aaron Copland, Samuel Barber, and others. They discuss this music with an ease and assurance which can come only from a knowledge of the music itself. In some instances they have come to know this music through self per-

formance, but in most cases their knowledge has come from repeated listening to recordings.

The history of the recording of serious music by composers of the United States has been a stormy one. Recording is a comparatively new art-science and a good part of its early history had to do with the overcoming of technical-mechanical difficulties — a battle against the vagaries of sound transmission, resonance, and the like which is still being carried forward. The early recorded repertory was, perhaps naturally, not highly experimental in a musical sense but was confined largely to the recording of the accepted repertory. Since the concert stage was itself not greatly concerned at that time with contemporary American music, the recorded repertory reflected this condition. As late as the thirties, many outstanding works of distinguished American composers were still absent from the record catalogues.

When I assumed the directorship of the Eastman School of Music in 1924 it was with the understanding that one of the important objectives of the institution should be the development of the musical-creative forces of the country. This implied not only the teaching of young composers and the setting up of an orchestral "laboratory" for the performance of new works, but also the propagation of American music through performance and publication.

In the thirties it became apparent that the greatest single medium for informing the American public of

(Continued on page 39)

*Note:* This article is reprinted from *The Saturday Review of Literature*, Sept. 27, 1947.

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## Road Company on Tour

### IGOR BUKETOFF

MUSICIANS on tour giving solo recitals across the country are known to have problems aplenty, but take the cast of two complete operas on tour, as I did (and am still doing) with Gian-Carlo Menotti's *The Medium* and *The Telephone*, and these problems, both physical and mental, multiply at an almost alarming rate. And most of them fall on the heads of the conductor and the director of the production. Since I have both of these jobs in connection with the twin operas, my head has been subject to a terrific batting during the past several months.

Even before our props were piled onto the baggage car at Grand Central Terminal my premonitions of trouble began to prove true.

First there was the problem of arranging for a theater in each city where the show was to be given. We had an arrangement to get the Shubert Theater wherever we went, and this proved to be no difficulty in Philadelphia, Boston, Detroit, Cincinnati, and Chicago, although we often were not sure about the theater until a few days before we were expected to arrive. But then we ran into other difficulties. *The Medium* and *The Telephone* were so successful all over the country as to warrant many extended engagements. In some places, particularly Chicago, this just was not possible; the theater had been promised to some other show. As a matter of fact, the theater problem soon proved to be



almost as bad as the apartment problem: no vacancies anywhere. A number of our engagements in the West had to be cancelled completely because of this.

On a cross-country tour such as we made, everything has to be planned well in advance. Besides securing the theater, hotel rooms for the entire cast must be reserved, train connections have to be assured, scenery has to be packed and shipped so that it gets to the next city *on time*. If you are not taking an orchestra with you, all you can do is pray that a reasonably good one will be supplied. This latter is not always the case, as I found out to my dismay (fortunately only once or twice—on the whole I was very well pleased with the musical calibre of the men in the pit).

In one city we did have a far from satisfactory orchestra. The intonation of the strings was bad, but the musicians did not seem to realize it or worry over it. In fact, they were rather surprised when I began to fuss about it. When our manager asked the concertmaster, who was one of

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Not all problems are musical when you are the conductor and director of a touring opera company. Mr. Buketoff gives us the benefit of his experiences.

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the worst players of the lot, how he liked working with me, his reply was very complimentary, and he ended up by saying in wonderment, "And when we play just a little sharp or flat he even hears it!"

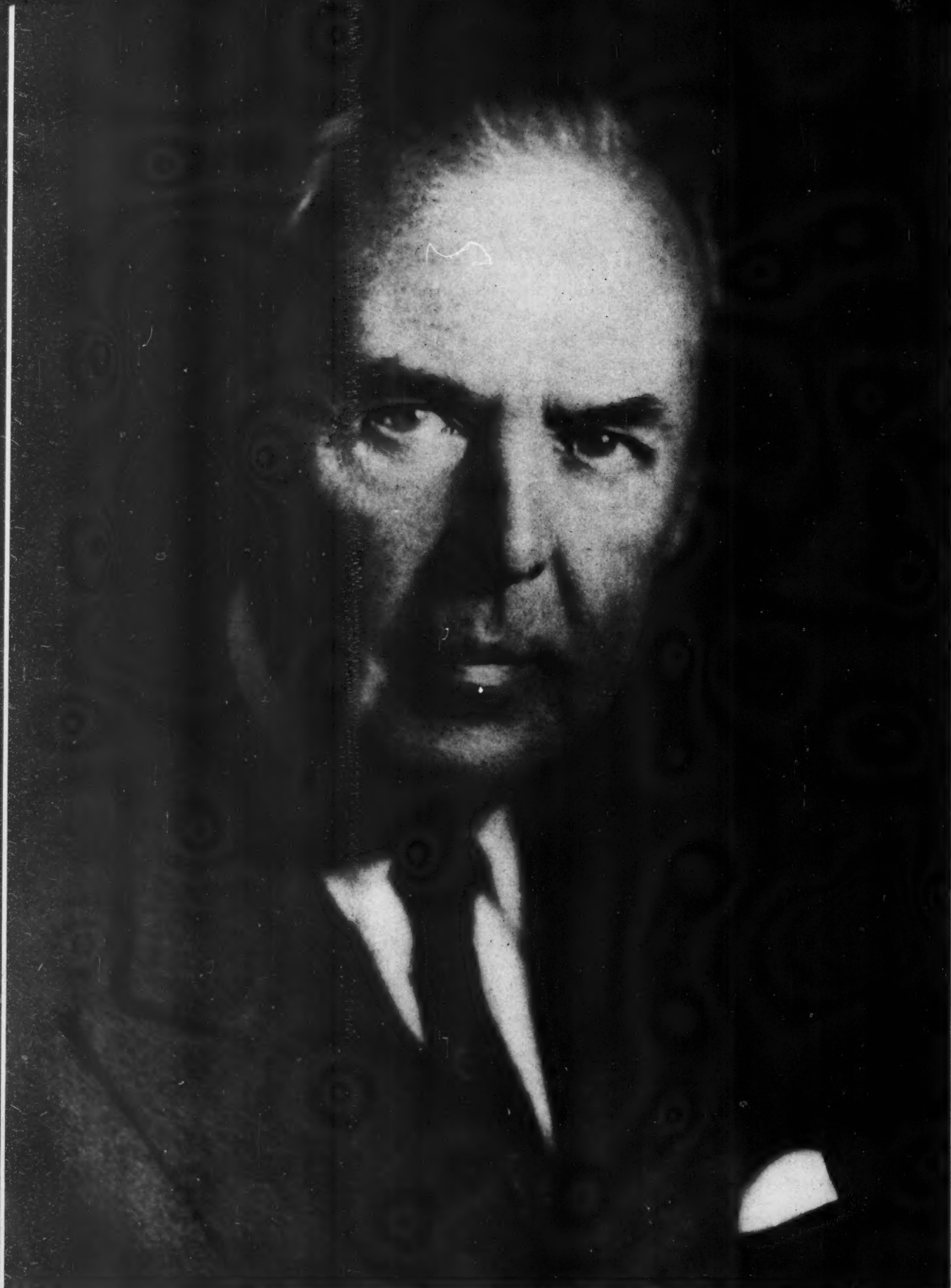
Although a show takes a completely trained cast on tour—we had the original Broadway company—rehearsals are a must, and for several reasons. First, since we were giving opera we had to be absolutely sure that orchestra and singers kept the same beat and the same key. With a strange orchestra in every city everybody had to be on their toes every second. Many times as we began our opening night performance I would have the sinking fear that all would go wrong. This fear usually was based on the fact that we had had insufficient rehearsal time—either the props had been delayed in arriving or we had arrived late, or the theater just was not available for the proper number of rehearsals.

Whoever first said that travel broadens one's mind uttered a masterpiece of understatement. The kind of traveling I have done since our tour began has been a postgraduate course in physical endurance, patience, and experience with railroad men, bus company officials, room clerks, and local hairdressers.

There was the time our scenery, costumes, and other miscellaneous belongings were piled onto the baggage car and shipped, so we thought, to the next city on our itinerary.

(Continued on page 43)





*John Alden Carpenter*

JOHN ALDEN CARPENTER

THE MUSIC JOURNAL  
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# Cradle of Musicians

N. GERRARD LONG

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Music schools seem to have separate and distinct personalities. A student of the Royal Academy of Music in London gives a vivid description of his institution.

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**I**F you have ever walked eastward in London, along Marylebone Road from Baker Street, you may have been struck by the number of young men and women walking along in the opposite direction—some serious, some gay, some handsome, some not so handsome, some intently solitary, some ostentatiously gregarious. But all have this in common—they are musicians. Many are carrying musical instruments, nearly all are holding music cases, but even those who are not proclaim their identity by whistling a fragment of a masterpiece, and perhaps even going through the motions of conducting it as well.

Possibly you have walked a little farther to discover the source of this issue of little piccolos and big bassoons? If so, a few yards beyond the York Gate entrance to Regent's Park you have come upon it—a large mansion-like structure of red and white brick; a building suggesting opulence, fat endowments, and perhaps an eccentric professor or two; a big block from which there come faintly, but unmistakably, the sounds of fifty pianos and forty violins, with three or four organs thrown in, all playing different pieces at the same time.

Then, if you peer a little closer, you will see inscribed in large letters, "Royal Academy of Music." And, on a plaque at the side, "Instituted 1822."

Things were very different before 1822. The York Gate building had not been thought of, and no substantial endowments for music existed, when a certain Lord Burghersh gathered his friends together and put before them his project for founding

an English Musical Academy. This worthy aristocrat was a curious figure, exemplifying many of the best features of his class and his age. First a soldier, later a diplomat, and always a prolific composer, he found time to lavish the greater part of his energy and nearly all of his affection upon the Royal Academy of Music, his "very own child."

Yet the terms on which the institution was founded show another side of his character. The governing board of the establishment, which was to rouse English music from its former lethargy, included not a single musician. And, given pride of place at the head of the first list of regulations, was the following sentence: "The first object in the education of students will consist in a strict attention to their religious and moral instruction." Even musicians had first to be respectable in the nineteenth century!

However, the doors of the new institution were opened in March, 1823. Two adjoining houses in Tenterden Street, near Oxford Circus, had been bought and here the first motley band of music students began their studies. They lived and studied under conditions quite different from those of their present-day successors. Only twenty enrolled in the establishment, ten girls and ten boys. None was more than fourteen years of age; yet *The Morning Post* noted with satisfaction that the "former communications (between the two houses) are bricked up, the object being to have boys and girls wholly separated." Numbers soon rose, however, for public concerts by the students revealed their quality.

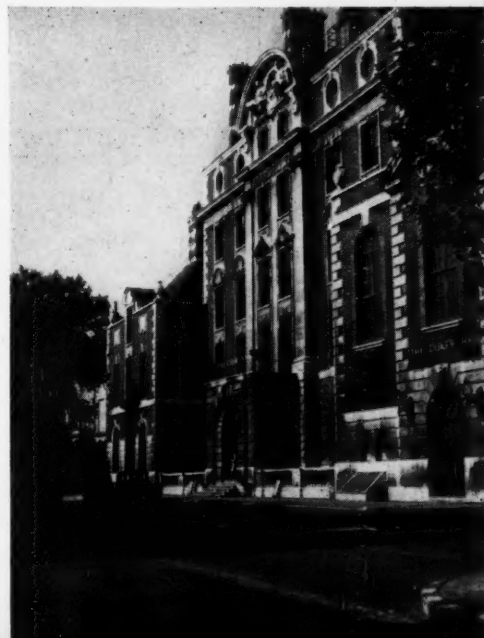
Yet one can only marvel that these children ever learned anything at all. Lack of space made it necessary for an average of four students to practice together in one room. One can imagine the noise which ensued at the simultaneous performance of, say, a sonata by Beethoven, an aria by Haydn, and a couple of pieces by Mozart. Yet such practice was warmly defended by the authorities, on the grounds that it developed the faculty of concentration!

Then again, the Principal (like most of his generation) believed that, if all work made Jack a dull boy, still it would not leave him much time to be a naughty one. So these children were hauled out of their beds at six-thirty in the morning and kept at their studies until nine at night, the only intermissions being breaks for meals and half an hour of prayers at the beginning and end of the day. A similar motive inspired the painting of windows, for it had been observed that the "young ladies" frequently left their pianos to stare out of them, instead of remaining diligently at their studies.

As the century advanced, the Academy steadily grew in numbers and reputation. There were worries, of course, chief among them the lack of finances. And there were smaller anxieties, too—the ordinary growing pains of any such educational institution. There was, for example, a certain Miss Jay suddenly withdrawn, "merely because she was

(Continued on page 40)

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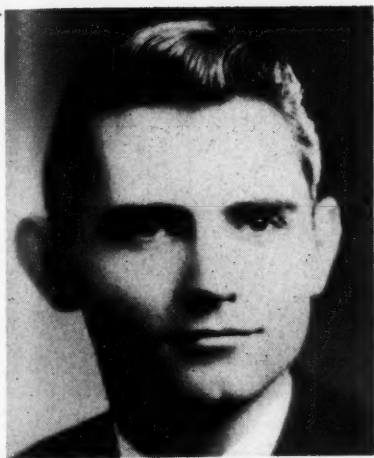
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## Youth Choruses in Action

MILTON B. YOUNG

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The growth and development of choral singing in the over-all program of community music in Los Angeles is discussed by the Staff Choral Director.

---

AND now we present the 800 youthful voices, accompanied by our symphony orchestra, in another group of songs including . . ." Those who happened to be tuned to the American Broadcasting Company's various stations over the country on the Saturday evening before Christmas 1947 probably heard the above announcement made during a half-hour show which was the City of Los Angeles' Christmas salute to the nation. The broadcast was also carried overseas, so its coverage was wide and given prominence by a large network. The unusual part of this broadcast was the type of entertainment that the city chose to convey its greeting over the network. In the auditorium of Hollywood High School, which was transformed into a studio for the occasion, were assembled 800 young singers who represented the twenty-five Youth Choruses from various communities within the city. Here in the heart of the film and radio world, where it was possible to obtain the very finest of professional talent for such an occasion, Los Angeles found it possible to present a half-hour broadcast using its own youth who were capable of doing an artistic presentation of musical achievement. The nearly one thousand youth of Los Angeles who are at present spending their leisure hours in singing in organized youth choruses exemplify a civic music program in a large city that is really working and paying dividends.

It all started three years ago when a group of prominent musicians and civic leaders with vision convinced the powers that be that a Bureau of Music would be a definite asset to

the city government. Mayor Fletcher Bowron was one of the first to realize the importance of the project, and has been among its chief supporters since the Bureau was inaugurated. Mayor Bowron was on hand at the previously mentioned broadcast to add his official greeting, and has participated in many other events which the singing youth of Los Angeles have offered. Aside from its value as a musical outlet for youth, the numerous social benefits to be derived from it were anticipated by the promoters of the project. Their anticipations have been more than justified, for the many reports from parents and civic leaders of various communities in which choruses have been organized give factual testimony that delinquency problems have diminished and appreciation for artistic accomplishment has been stimulated through the organizations.

So it was that a Bureau of Music was established, and a budget, comparatively small at first, was set aside for the following year's work. Mr. J. Arthur Lewis was appointed "Coordinator" of the Bureau and given the responsibility for selecting staff members who would be capable of organizing the Youth Chorus movement throughout the city. Care was taken to select people who not only were well-trained musicians, but could also visualize the great possibilities of such an undertaking. A Supervisor of Youth Choruses was employed, and under him was chosen a staff of directors and accompanists who were given assignments in the various districts. These people were placed on the city's

payroll and paid on the basis of one rehearsal per week for each chorus. On this staff of directors and accompanists are many prominent musicians of the Los Angeles area who are finding considerable satisfaction in bringing good music to youth who would otherwise be without the opportunity of active participation. As the tremendous success of the youth choruses became more evident, a Supervisor of Adult Choruses, and a Supervisor of Community Sings with similar staffs of directors and accompanists were appointed.

The over-all program of the Greater Los Angeles Youth Choruses is designed to meet the particular needs and situations of the individual community. In other words, although the general pattern of procedure is the same for each group, it is left more or less up to the director and "sponsoring committee" to work out the details. The sponsoring committee in each case is composed of members of a local community organization such as Rotary, Lions, Junior Chamber of Commerce, or Coordinating Council who are appointed to work with the director in developing the chorus. The sponsoring organization pays the cost of music, transportation when needed, and other incidental expenses for its group. In some of the underprivileged districts of the city it was soon discovered that any thought of achieving an artistic level of musical performance was out of the question. Giving the youngsters of these districts an opportunity merely to sing together under trained supervision, and the privilege of

(Continued on page 42)



*Peter DeRose*

PETER DeROSE

THE MUSIC JOURNAL  
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## REPORT to Orpheus



SIR:

I am delighted to know that you were so favorably impressed with the March issue of the magazine *Notes*, which is published by the Music Library Association. You are quite right in evaluating *Notes* as one of our most important music magazines and, as you say, the current issues bear little resemblance to the less professional looking mimeographed ones that I sent to you in 1944 when the publication was new.

The remarkable growth of *Notes* during the past four years has taken place because so many members of the Music Library Association have pitched in and done a lot of plain, everyday, cooperative hard work. I am impressed by the way they go about their organization work. All too often organizations develop in such a manner that all the work eventually lands on the desk of a president or some paid employee, with the result that fewer and fewer members take an active part in making and carrying out plans and simply go along for the ride—frequently without much idea of where they are going.

In order to reply to your query concerning the editorial policy of *Notes* I asked the Association to furnish me with a statement. Here it is:

"The growth of *Notes* results from a corresponding development in our general music culture. Only in relatively recent years have serious American music and scholarly musical books reached a point where publication did not automatically mean subsidization, but now the number of new books and scores appearing commercially compares favorably with that in almost any country. The school of American composition has definitely come of age, and in addition many of the world's most famous composers and writers on music have now found refuge here, and their new works are appearing with American im-

prints. The recording industry, which was little more than an artistic curiosity twenty-five years ago, has mushroomed into a business involving many millions of dollars, and much of this growth has come since the war. The tremendous increase in musical materials appearing in this country, however, has not been matched by the development of convenient bibliographical tools by means of which the average individual can keep abreast of the flood. Since one of the functions of a music library is to disseminate information concerning the publications it has collected, it is only natural that the Music Library Association should undertake this task. Various possibilities were considered, but it seemed that the best way to accomplish this dissemination would be by redesigning *Notes*, separating its previous functions and issuing it in two parts—one part a special supplement for members only, to contain Association reports and articles of interest primarily to professional music librarians; and the magazine proper, to supply reviews and articles of more general interest and wider usefulness. Members of the Association will receive both the magazine and its supplement on payment of their annual dues of \$4.50,

but subscriptions to the magazine alone are available to all comers at \$3.00. Although *Notes* is not a government publication, the magazine is permitted to use the Music Division of the Library of Congress, Washington 25, D. C., as its address, since several members of the staff of the Music Division are involved in its publication.

"The March issue devoted the major portion of its 160 pages to reviews and lists of new publications. There are two sections of reviews of music and books on music, with competent estimates by eminent authorities. Both sections end with extensive lists of publications which either have not yet been published or, for a variety of reasons, could be treated only in briefer form. Phonograph records are covered first in a general survey of new albums and then in a twelve-page index of reviews that are published in eight other magazines. This index should simplify the problem of buying records intelligently and will be developed still further in subsequent issues.

"In addition to these basic and regular departments, there are a number of other articles and bibliographies. These deal with the complex field of foreign music periodicals, music in UNESCO, little-known collections of Americana, and further installments of the two major serial bibliographies on early Italian secular music and on Asiatic musics that are currently running in the magazine."

Well, sir, it's apparent that some first-class thinking has gone into the establishment of an editorial policy. A basic purpose has been decided upon and many competent people are contributing their talents and efforts to bring about the realization of that purpose.

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# Bach and the Spirit of the Reformation

ROBERT KEMPER ROSENBERG

---

This great composer, although serene and of firm convictions regarding his religion and his art, lived and worked in an age of great change and controversy.

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IT IS generally supposed that Johann Sebastian Bach has been the paramount influence on every composer since his day. Now this is true of the musicians of the past hundred years, but few know or are willing to admit that Bach was an almost negative quantity in the musical life of his day and for a century after his death. It was only through the influence of Schuman and Mendelssohn in the famous Gewandhaus concerts in Leipzig that Bach began to be raised to the exalted position that he now holds. So it may be assumed that men like Mozart and Beethoven did not study his scores so assiduously as have their successors. In fact, in the eighteenth century the name Bach was immediately associated with Carl Philip Emmanuel, his son, who had quite a reputation among his contemporaries. Why was the great Johann so neglected as to be considered an old fogey by these people who lived so soon after him? The answer is that Johann Sebastian Bach culminated and epitomized an era. He was an outstanding example of the Reformation period. The people of his time had grown sick of religious wars and their thoughts were occupied by other matters and other concepts. They turned so violently away from this previous era that they saw only Bach's link with it and could not appreciate the abiding universality of his art. Today we are sufficiently removed from the problems of those days to appreciate what Bach conceived and represented.

From the day when Islam first showed a desire to extend its religion, until the end of the seven-

teenth century, Europe was almost continuously engaged in religious war, in a conflict in which the basic ideals of life were at stake. We need not concern ourselves with the first aspect of this struggle, that is with the crusades and the other campaigns against the Moslems. However, no sooner had Christendom confined and gradually pushed back this foreign influence than this vast community itself was torn by strife. There are many reasons for the great religious schism, the wider spread of education, the lechery of the priests and monks, the natural decay and obstinacy of huge and venerable institutions; nevertheless the schism was a reality and everyone was involved in it.

## Spiritual Contention

Problems concerning transubstantiation, the extent of papal authority over souls, the relative importance and efficacy of faith and good works were as important to the people of that day as questions concerning international trade and control of atomic energy are to us. They were vital to everyone. At first these disputes were no more important than the older theological arguments as to how many angels could stand on the point of a needle, but soon economic and political considerations were infused with religious problems, causing Europe to erupt in war. This conflict lasted several generations, and Germany was its chief battleground.

The German nobility quickly supported Luther's heretical views, for they found in them an opportunity

to free themselves from the yoke of the Italian dominated Holy See. And so the country was soon declared Protestant. However, the nobility failed to see the potentiality of their act. The peasants, having declared themselves independent of papal jurisdiction, could not see why they should continue to recognize their feudal obligations, and so they revolted against the nobility. Luther was shocked at this insubordination and gave the nobility his sanction to crush the revolt ruthlessly. Villages were burned, crops destroyed, but this was only the first part of the nation's ordeal.

Protestantism had given Catholicism an initial reeling blow, but the ancient Church fairly soon regained its equilibrium. This recovery was hastened by Spain's seemingly unlimited American resources, which that country unstintingly contributed to the cause of the Counter Reformation. The actual work of re-education and persuasion was in the hands of the militant Jesuits, who devised the most effective educational system of that era by employing all the new scientific knowledge and classical enthusiasm for the benefit of the Church. In the practical, political field, the Hapsburgs as Holy Roman Emperors and unflinching supporters of Catholicism gave the Church unparalleled aid. Many countries under their domination were predominantly, almost exclusively, Protestant, but by terrorism, rapine, and judicial murder the emperors soon destroyed most outward evidences of the new faith. Of course, the Protestants did not accept this

(Continued on page 46)



## Music Duels

EMMET EARL BLIND

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Mr. Blind is chairman of the choral division of the Maryland Music Educators Association and director of music in the Elkton, Maryland, high school.

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THE contest of skill, like the duel, was traditionally of the Middle Ages, but neither of them became antiquated until less than a hundred years ago. Alexander Hamilton, Andrew Jackson, and others prominent in our early American history engaged in duels. In fact, Alexander Hamilton lost his life in a duel.

Once a challenge was extended, the one challenged had to accept it in order to keep his social prestige. There is perhaps only one incident in musical history of a duel being fought by musicians.

In 1704, on a bright sunny day in December, so we are told, Johann Mattheson and George F. Handel fought a duel in the Hamburg Market Place. The duel grew out of an argument over a performance of *Cleopatra*, an opera written by Mattheson, in which Handel was the understudy. After two performances, Handel refused to give up his place at the clavecin because he felt he could play the accompaniments as well as Mattheson, if not better. Both young men (Handel was then nineteen) were skillful swordsmen. Mattheson finally proved to be the more dexterous and seemed assured of the victory, until his sword struck a large metal button on his opponent's coat and snapped off short. It was only this stroke of fate that saved Handel and his gift to humanity from a premature death. Handel dropped his sword, embraced Mattheson, and they were friends again.

In later life, Handel became famous as a virtuoso on the clavichord. At one time he was invited to a masquerade in Venice. Seeing a

clavier, he seated himself and began playing for the entertainment of the guests. "It is either Saxon or the devil!" exclaimed Domenico Scarlatti, who had the reputation of being the world's greatest clavier player.

In friendly rivalry they staged a contest of skill for the public on the clavier and organ. They tied for honors in their clavier playing, but as an organist Handel was declared an easy winner.

The contest of skill between Queen Elizabeth of England and Mary Queen of Scots is one of the most interesting in the annals of history. Queen Mary, curious about the skill of her rival on the throne, sent her favorite courtier and diplomat Lord Melville, to investigate. Queen Elizabeth immediately made things difficult for the astute gentleman by asking very personal questions about Queen Mary's appearance and ability in general in comparison to her own. "Does she play well on the lute and virginals?" asked Elizabeth. "Reasonably, for a Queen, your Majesty," was the diplomatic answer.

That night Lord Hunsdean, cousin to Queen Elizabeth, led Melville to the court to hear the Queen play upon the virginals. The diplomat assured Lord Hunsdean that she played exceedingly well. Discovering that she was not alone, Queen Elizabeth turned on Melville and asked him curtly why he had come without permission. He replied astutely, "The beautiful melody which I heard ravished and drew me within the chamber, I wist not how."

Jean Lavis Marchand was famous as an organist at the French Court.

While on a visit to Dresden he was challenged to a contest of skill with Johann Sebastian Bach. Both masters played their own compositions and improvised upon a given theme. The judges selected Bach as the winner and Marchand left the scene of action before comparisons could be made.

Clementi, who was born four years before Mozart, outlived his rival in the concert field forty-one years. He was invited by the Emperor Joseph II to meet Mozart in friendly contest in 1781. Clementi's talent as a performer was phenomenal and Mozart was considered a genius. The Emperor, having given each a theme upon which to improvise, was so flabbergasted by both performances that he could not make a final decision as to who was the better performer.

Many years later, Clementi made the following statement: "Until then I had never heard anyone play with so much intelligence and charm. I was particularly impressed by an adagio and a number of his extemporized variations on a theme which we were obliged to vary alternately, each accompanying the other."

Mozart was less gracious in his opinion of his rival. He called the great Roman a mere "mechanician" with a great knack in passages in thirds but not a penny's worth of feeling or taste. Throughout his entire life Mozart was prejudiced against Italian players. He had no patience with the display of digital dexterity which many of the virtuosi of his day made, to the neglect of tempo and expression. However, this criticism was made in a moment of

irritation. In later years Mozart expressed himself much more generously regarding Clementi.

Joseph Gelinek, the famous organist, was born in Bohemia. He was an excellent performer and a prolific composer of variations of the conventional order. Mozart heard him play in Prague in 1787 and recommended him to Count Kinsky, who appointed him music director in Prague and Vienna. Gelinek's variations are lost forever, but the story of his first meeting with Beethoven will live as long as the fame of the great master. Czerny tells the story: "One day, Gelinek met my father on the street and remarked to him that he had been invited to a soiree that evening to break a lance with a new pianist. 'Den wollen wir zusammenbauen!' (We'll cudgel him well). The next day Czerny asked Gelinek how the affair had turned out. 'Oh,' he replied, 'I'll never forget yesterday. The devil himself was in that young man [Beethoven]. I never heard such playing. He improvised on a theme which I gave him as I never heard even Mozart improvise. Then he played compositions of his own which were in the highest degree grand and wonderful. He encompasses difficulties and brings effects out of the piano-forte of which I never dreamed.'"

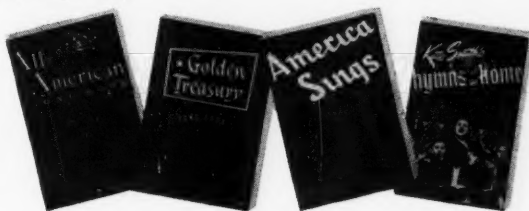
Beethoven almost met his Waterloo, however, in a contest of skill with Woeffl. Beethoven and Woeffl had been friends for quite a few years. Woeffl had superior training in that he had been a student of Mozart's father and Haydn's brother. He was a real artist and virtuoso in his day. Aristocratic friends arranged the meeting of the two artists. First they performed their own compositions, then they exchanged themes and improvised. Chevalier von Seyfried relates in regard to this soiree: "It would have been difficult, perhaps impossible to award the palm of victory to either one of the gladiators in respect to technical skill. Nature was particularly kind to Woeffl in bestowing upon him a hand which enabled him to span a tenth as easily as other hands encompass an octave. Woeffl could play passages of double notes in tenths with the rapidity of lightning. Difficulties which are impossibilities to other

(Continued on page 48)

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# Music for Youngsters

MASSIMO FRECCIA

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The responsibility and challenge of directing and conducting a series of concerts for school children are described by the conductor of the New Orleans Symphony.

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WHEN the City of New Orleans Department of Recreation approached me with a proposal for a series of fifteen symphony concerts for school children and offered to pay \$30,000 for it, I did not immediately realize the difficulties involved. In the first place that amount of money divided by fifteen is not a very large sum, and in the second place the responsibility assumed is tremendous. There is the obligation to give the children concerts which will please them, and to instill a love and appreciation of music that will exist in New Orleans in later generations. The children listening to our concerts today will become the concertgoers of tomorrow, and all programs in the future will be influenced by what they learn to love now.

In much the same manner that children learn to speak correctly or incorrectly from the first people with whom they associate, or develop into healthy physical specimens or weaklings depending upon the care and nourishment they receive, so their musical education can be developed in any one of many directions, and if the 36,000 young people who attend these concerts are well versed in good music a nucleus will have been formed which will influence the entire musical life of the community.

The system adopted for presenting the series of concerts is briefly as follows. Eight concerts are given for colored and seven for white children taken in groups from the fifth grade through high school. Each child attends one concert designed for his grade in school, and hears the con-

certs designed for the next four grades over the radio in the school classroom.

I do not take the full responsibility for the choice of works played on the programs, but hold many conferences with Pierre Henrotte, who is conductor of the elementary series, and George Foster, who is the commentator at all the concerts. Among the factors we take into account is the audience reaction to various concerts which are not in the series for the children. Every artist knows instinctively whether or not he has the interest of the audience, and we notice particularly the attitude of any children who attend concerts for adults. If we observe that they are bored or restless during the performance of a composition at a regular concert, it is a fairly definite indication that the composition is too advanced for their appreciation and we do not program it for the school grade to which we guess they would belong. On the other hand, naturally, if we see them applaud and obviously enjoy a piece, we know that we have something which will probably appeal to other children of the same age.

## School Cooperation

One of the more obvious sources of information concerning the appropriateness of music is a study of the prospectus of the music appreciation courses in the schools. We always try to include on each program at least one or two compositions which the children have studied in school and in that way we are sure that they are familiar with the work

and therefore will understand it more readily. Like adults, children find pleasure in hearing music which they know already, and a few such numbers sandwiched in between other pieces not only increases their enthusiasm, but what is more important, relaxes them to such an extent that they are in a receptive mood for new and unfamiliar works.

The teachers in the schools are glad to tell us which compositions the children enjoy most and give us a fairly accurate picture of the extent of their understanding. Naturally in the classroom the children are free to comment and express their likes and dislikes, and the teachers pass these opinions on to us. Thus, in a sense, the children themselves play a great part in selecting their own programs, as it is easy to select other works of about the same grade of difficulty as far as appreciation is concerned.

Another effective plan which we have tried is to give questionnaires to the children both in the schools and at the concerts. These ask the children which pieces they have enjoyed the most during the concert and why, so that a picture of their reactions is presented. Of course in all such concerts arranged for age groups there are outstanding exceptions to the general musical intelligence, but we feel that in all probability the children who are more advanced go to concerts with their parents anyway and are not primarily the ones we are trying to reach. A fairly accurate check on these cases is obtained from the questionnaires.

Radio programs are also of great



assistance to us, as we keep a record of the classical music that is broadcast on the better programs. As these programs are aimed at a national audience and make use of polls to discover trends in taste, it is highly probable that they will appeal to New Orleans audiences. For example, Morton Gould is so well known on the radio that the children listened with increased interest to performances of some of his compositions in the concert hall.

Record sales and sheet music sales are another way of determining the popularity of compositions. In reply to those who think that it is not wise to cater to the tastes which the children have already developed I should like to point out that more harm would be done by ignoring their likes and dislikes and giving them only the music which we should like them to know and understand. Such a policy would result only in their thinking of concerts as boring and turning away from music as a pleasure. We invariably try to put on every program, not only the works which we think understandable to the particular age group, but at least one composition which may be a little beyond the children. This is done to try and urge them on to greater comprehension, and may be considered as the pill which goes with the sugar coating.

It should be made clear that although it may seem as though the means I have outlined for selecting the music for the children imply a static sense of appreciation, such is not the case at all, since each child hears not only the music designed for his age and scope of appreciation, but also four concerts planned for older age groups. It is all-important that the concert which the child attends in the auditorium be as nearly to his liking as possible so that he will enjoy himself in the concert hall. Naturally it is hoped that he will also enjoy the other concerts which he hears over the radio in his classroom, but for some reason listening to music over the radio does not require as much concentration and is more easily absorbed. Most adults will admit that they have heard compositions in concert halls which bored them, but have enjoyed hearing the same things on the air,

(Continued on page 56)

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## Exploring New Music

NELSON M. JANSKY

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The initial efforts of the Music Publishers' Association to provide a series of "music materials" clinics are described by Mr. Jansky, president of the Association.

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ARE people interested in music? This may seem a strange question. Of course people are interested in music. The literature of the ages gives proof of it. Contemporary culture is colored by the ubiquitousness of music. Today, with radio, records, musical films, music teaching in the schools, instrumental and vocal festivals, successful musical shows, overflowing concert halls, and even background music in the restaurants, it is impossible to get away from music.

Nevertheless, the Music Publishers' Association of the United States is now conducting a unique experiment to measure and develop whatever inherent public concern for music may exist; that is, music per se. Not music from the standpoint of performance or occasion, but the stuff of music itself—musical creation which in its finished and viable form becomes printed music.

The distinction is important. The Music Publishers' Association is composed of businessmen. They are responsible for most of the so-called "standard" music published in this country. They are producers of a substance having the characteristics of both the intangible and the tangible, the by-products of which have become so varied and omnipresent that it is difficult to define the essence itself with respect to its proper place in the modern economic world.

Thus, the future livelihood of music publishers depends upon a positive answer to the question: Are people interested in music? Can music be composed, printed, priced, and sold as an essential product, or must

its production and distribution be bound up with and completely overshadowed by the distribution of music's many by-products? The livelihood of most composers of "standard" music likewise will be determined by the manner in which the original question is answered. Furthermore—and what is especially important—the entire character of musical culture will be drastically different from familiar patterns if the answer is irrevocably in the negative.

It is for this reason that the music publishers found themselves in a laboratory mood last spring. They joined a group of New York City music dealers, cooperating with local school and college music teachers, in what was called the First New Music Materials Clinic. Their purpose was to let music itself be the center of attraction. More particularly, they attempted to provide an actual hearing for a large proportion of all the new choral music published during 1947. The plan was intended also to apply at some future time to band and orchestra music and various solo forms, but the difficulty of finding suitable facilities on short notice made it necessary to confine the experiment to the field of choral music.

The performances were given in Steinway Concert Hall, New York City. The Clinic lasted almost a week, March 29 through April 2. Hundreds of music teachers and choral directors attended. In some of the programs the music was sung by the audience itself and conductors were drawn from among those who also came to hear, including

many musicians of distinction and experience in the choral art. In other programs, the compositions were read through by various organized choral groups, including the Teachers College Singers of Columbia University (Mr. Robley Lawson, assistant conductor) and the Student Choral Group, Department of Music Education, New York University (Professor Luther Goodhart, director).

Music clinics of this sort are not entirely new. Individuals and organizations have conducted them in various parts of the country for many years. Yet this is the first time the scheme of centering attention exclusively on music itself—particularly music published during a given year—has been carefully and strictly followed; that is, without deviations from the original concept of stressing content and comprehensiveness above performance.

As stated in the printed program, the Clinic's objective was to provide an opportunity for "reading" and "exploring" new music material; the conductors were requested to read, not rehearse, numbers assigned. No composition was repeated.

The 1947 publications of some thirty different publishers were represented. In all, more than three hundred choral compositions were listed on the program, and these comprised a respectable and representative portion of such music issued in one year by the participating firms.

It is not easy to find an exact parallel to this ambitious effort in other fields. Perhaps the annual book fairs now held in many cities

may be considered somewhat comparable. However, no visitor at a book fair would consider sitting down and reading every one of the books on display. Those who attended the first New Music Materials Clinic did, however, obtain an auditory understanding of all the numbers they cared to hear.

There is some dispute among interested parties whether a musical composition must be heard in order to be adequately judged and appreciated. Well-educated musicians can determine the subjective value of a composition by studying it silently. Indeed, some rare souls claim to prefer taking their musical enjoyment in this way. The argument may have some relation to similar considerations with respect to the dramatic stage. The fact that plays can be read as well as witnessed led some writers of the Victorian age to concoct what was known as "drawing room" plays; they never were intended to be performed, merely read. This mongrel type of literature was vigorously challenged by an acknowledged authority on dramatic writing, William Archer, author of *Play-making, A Manual of Craftsmanship*. Archer also wrote the highly successful play, *The Green Goddess*, to prove that he could create stageworthy drama as well as talk theory about it. He believed that "drawing room plays" belong to no legitimate form whatsoever. Plays must be put on the stage, not merely in books. Perhaps all musical composition that deserves the term should be heard, not merely put down on paper.

Since the First New Music Materials Clinic as organized by the Music Publishers' Association was in the nature of an experiment, several faults were uncovered—as was to be expected—and various improvements were suggested. Some compromise probably will have to be made in the concept of everything for content—or rather, representativeness of content—and not too much for performance; that is, finished performance. The publishers are sincerely and understandably interested in having as much music heard as possible and in avoiding too much concern for what might be called the accoutrements of mu-

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## MALAPIERO

(Continued from page 5)

stand what a musical work expresses and what it wishes to convey to the listener.

When the theorists became aware that music was leaving the precincts of the cathedrals and the enclosures of princely courts to penetrate into the world at large, they substituted for their lengthy rhetorical dissertations rules for correct composition (*il ben comporre*) according to the current taste of the day, until little

by little they reached that treatise of counterpoint attributed to Luigi Cherubini (1835), but which has nothing to do with counterpoint as we know it today, that is, with our great polyphonic art, and is now considered merely a scholastic exercise.

The sixteenth century theorists resigned themselves to new musical systems, studying and analyzing the works of their contemporaries and establishing, no matter how late in the day, new rules in which many concessions were implied.

In order to spare as much as possible any mental efforts that might lead to real understanding of new forms of art (the example of Artusi in regard to Claudio Monteverdi is all too famous), the theorists constantly and vigorously opposed any principle that might imply innovation. (In our own day, owing to the speed of our lines of communication, this plague has assumed alarming proportions.)

Every princely court had its own musicians, and at the beginning of the seventeenth century the Court of Mantua was once moved to tears on hearing the extremely new *Ariana* of Claudio Monteverdi.

Antonfrancesco Doni, Florentine, the most fantastic of the sixteenth century writers, certainly knew music. In one of his letters to Duke Guido Ubaldo of Urbino he mentions among other things that he is sending him "some sheets of music composed, written and designed with his own hand" and stated that he was "capable of doing even better." The Duke acknowledged receipt of this letter and of the "marvelous music" and rewarded him with a gift of money. The tone of Doni's letter suggests that he hoped to be engaged by the Duke, very possibly as musician to the Court of Urbino.

Doni describes the meetings of the Accademia Peregrina in Venice, and tells us that poetry was improvised to the accompaniment of the "sound of soft viols" and that their peregrinations on the lagoon were attended by "music for gondolas." What was the character of such music? Could the remarkable choral polyphony of San Marco have had any influence on it; that is, on this music which delighted the poets and writers intent on imitating Petrarch, or busy evoking the spirit of Greek poets? Without doubt, the main object and privilege of this music was to please without attempting to be profound as, in spite of itself, music is the one art which often enough becomes inopportune and frequently is considered a sublime bore.

In the works of Doni the descriptions of the orchestras are unaccountable, if the term orchestra can be applied to certain instrumental combinations. For example, in his book *I Marmi del Doni, accademico peregrino* (1552), speaking of a com-



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edy he relates: "I have heard that there were the most beautiful interludes." In the fifth act, "In the heavens there were heard 'storte' [a special kind of twisted horn], violins, zithers, small cymbals, harpsichords, flutes, large cymbals, and children's choruses. On the earth there were large viols, lutes, harpsichords, violas, and voices in unison. Beneath the earth the instruments played were trombones, cornets without stops, flutes, and chorus."

How was it ever possible that the instruments adopted in these interludes could amalgamate? Who was the author of the music? The scenes with their instrumental accompaniments suggest to Doni's mind pictures reminiscent of Callot in his "Temptation of St. Anthony."

Doni himself illustrates a passage of the *Orlando Furioso* with a grotesque symphony, supplemented by no less grotesque dances (ballets). Puppets jump about in the "modern way," singers chant "am, em, im, am-em-im" in a manner which parodies both the music and the dances of their day. Also in his *Dialogo della Musica* Doni writes that people "were tired of dancing these modern ballets, for anyhow they are a queer mummery; you must jump up, jump down, run here, run there, kick about and make a thousand tricks which are enough to smash up armour-plating, not to mention human lungs."

In his book *La Zucca* (1552), Doni describes a fête during Carnival time at Pistoia. Halfway through a gigantic meal worthy of Pantagruel, there was heard some music: "lutes, violoncellos, a harpsichord accompanying a voice." Some large pies were brought in by soldiers "making loud noise of drums, out of which pies jumped live birds, rabbits, small hares and various other animals." And, finally, at the end of the dinner it was the turn for music "to display all her quips with instruments, with voices, and with one and another together."

In 1556, the author of *I Marmi* published *Terremoto del Doni con la rovina d'un gran colosso bestiale Anticristo della nostro eta* (*The Earthquake of Doni with the destruction of a big colossal beast, the Antichrist of our era*). In the "big colossal beast" it is easy to recognize

Pietro Aretino, the friend of the painter Titian, prince of poets and poet of princes, the man who had succeeded in conquering Venice, city of freedom, and acquiring a fame which up to the day of his death knew no decline. His lady loves improved their beauty by practicing music and he himself found pleasure in playing the harpsichord. In his palace, music was the soothing pastime of the great artists who gathered there. Perhaps Pietro Aretino loved music and not the musicians. According to him, "the musician

and the cicada (grasshopper) are made of the same stuff; they consist of wind, on wind they pasture, and in wind they end up."

That certain nobleman who declared he had never seen a musician sit at the head of any table but "always take a seat among the humble plebeians, low down," must also have inclined little toward music, or rather toward musicians. Musicians, in one sense or another, were always the most humble servants of the great. Music is the most delicate of the arts and the most vulnerable;

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consequently, musicians are fearful even of their own shadows.

Pietro Aretino, in his book *I Ragionamenti* (1535), which is a collection of dialogues between courtesans, puts in the mouth of one of them these words: "I have taken a sudden fancy to strum the lute, not that I care at all for it, but that I may seem to delight in culture, because a courtesan would be much sought after who knew many songs and could sing them at sight."

Among the words of advice an old

harlot gives to her daughter, the following, which pertain to music, are worth noting: "If music is played or sung, keep your ears well open to the sound and the singing, praise the author of the one and of the other even if you have neither enjoyed it nor understood it. Should there be present any of the composers, approach them full of smiles, give them to understand that you have far more sympathy for them than for your host."

Music has always been at the

mercy of the most impossible ambitions, but in the sixteenth century where were the great composers and in what kind of society did they move? It is true that in Italy a great number were priests and were obliged, therefore, to hold themselves rather apart; nevertheless their almost total exclusion from the intellectual life of an epoch when culture and art were so highly appreciated remains a puzzle.

When the academies held their meetings and during other important festivals musicians took part, but in a professional capacity. The involuntary supposition arises that the maestri were purposely kept away from the princely courts, whether great or small, because they might have cast a shadow on the amateurs, who, just as in our own day, attempted to be the dictators.

In *I Ragionamenti*, Aretino, dealing always with dialogues among courtesans, shows us Nanna giving advice to Pippa: "I am going to tell you how to behave with any *musicor*. . . . No one is likely to refuse you the gift of some small instrument [she refers here to the gifts from lovers]; therefore ask one of them for a lute, ask another for a harpsichord; that one must give you a viola, and that other one a flute; from this one you must get a small organ, and there will be one to give you a lyre. Then inviting the musicians to come and see you in order to give you lessons, have a care to keep them in suspense, paying them with hopes and promises."

However avid for gain Nanna may have been, from these words of advice we can infer that for a young courtesan like Pippa the knowledge of music was of great value; indeed, the older woman goes on to say, "Set some light verse of your own written in fun, strum on the monochord, pull the strings of the lute, and pretend to be able to read the *Orlando Furioso*."

Always in a malicious and sarcastic way Aretino tells us how, after a certain dinner given by a baron, there "appeared a noted player of the rebec who, having tuned his instrument, sang some weird prattle of the friendship between heat and cold and between cold and heat. He sang because summer had long days and winter short ones; he sang of

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the relationship between the thunderbolt and thunder, and thunder with lightning; and lightning with clouds and clouds with fine weather; he sang of the whereabouts of rain when it is fine, and of fine weather when it rains; he sang of hail, of frost, of snow, of fog." This satire of Aretino is not in praise of "easy" music; of music as an art, he abstains from speaking.

In a very different and a more circumscribed world lived Joseph Zerlino. He tells us of a visit paid him by Alfonso d'Este, Duke of Ferrara (1562), who had come to Venice on a pleasure trip. Among his retainers was Francesco Viola, his precentor. "Viola," writes Zerlino, "came one day to see me and took me for a walk on our lovely Piazza San Marco. It was the hour of Vespers. We found the famous rich temple open. We could see the fine and beautiful marbles and the columns with which it is built. We entered and feasted our eyes for a while on the mosaics, ancient and modern, made by master hands. We discussed their beauty and richness of decoration. While we proceeded, discussing many topics of our own taste, Vespers being over, whom should we see but the delightful Maestro Claudio Merulo of Coreggio, the sweetest organist that ever was." All three (Zerlino, Viola, and Merulo) went to find Adrian Willaert, who was unable to move from home, being afflicted with the gout, but who a little while had the visit of the Duke of Ferrara in person, accompanied by a couple of "fine, worthy, and honoured noblemen."

Having exchanged the habitual greetings they began to speak of music and thus came to light that erudite dialogue, often very dry and arid, which bears the title of *Dimostrazione Harmoniche*.

Perhaps it was an excess of erudition and a rather too superficial form of philosophy that kept away the true musicians from everyday life. The fact remains that only in the church was music to be found worthy of taking her stand next to the other arts of the day.

At the courts of princes, the madrigal preserved the style of ecclesiastical music, but when in festivals, tournaments, and so on it went beyond these boundaries, it degener-

ated into the kind of performance which undoubtedly deserved the scorn of Aretino and of writers and artists in general.

The *Dialogo della Musica*, published by Antonfrancesco Doni in 1544, the year of his first and most unfortunate visit to Venice, is a collection of twenty-seven works, most of them in madrigal form by composers who in the main lived in Venice. The interest aroused by the *Dialogo* is due to the choice and quality of the music. In his selection Doni reveals himself worthy of his times. When it comes to making a

list of the "musician-composers" (Willaert, Arcadelt, Claudio Veggio, Cipriano Rore, Berchem, Parabosco, Buus, Michele Novarese, Noleth, Perison, Paolo Jacopo Palzaao, Pre' Maria Riccio, Tommaso Bargonzio, Vincenzo Ruffo, Verdelotto) he cannot resist the temptation to include himself in the third place between Arcadelt and Claudio Veggio, but while he intimates that he is the author of the poems of two of the madrigals (the twenty-fourth and the twenty-seventh) set to music by Claudio Veggio, it is impossible to ascertain of which madrigals he is

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the composer. Indeed, it seems intentional on his part to create confusion in order to hide himself among more famous musicians.

This is not a study of the *Dialogo della Musica* of Antonfrancesco Doni, for however interesting it might be and however much it participates of Venetian life, it emanates from a Florentine mind.

Zerlino on the one hand, Aretino and Doni on the other, represent the most important intellectual centers of musical Venice. We must not forget that Aretino corresponded with

the most famous men of Italy. In one of his letters to Titian (May 1544) he praises the amazing beauty of Venice as a painter sees it. Not a word alluding to the music or the musicality of Venice. And so it is in all his letters. In 1538, writing to Alberto Musico, he says, "... as the sweetness of your nature and your sensibility reveal the origin of the delectability of the music of which you are the shining light," and so on. Actually this musician required a letter of presentation to His Majesty. Without doubt the letter

begged for "protection," in other words money, from the Emperor.

In the sixteenth century the seat of music in Venice was one and only one—the Chapel of St. Mark's. In the palace of the patrician, in the studios of the painters, in the artists' circles, music existed in a primitive state. It had not yet reached the level of commercial music of our own days. For all that, it maintained itself young, heedless, superficial, and for a musician it is humiliating to reflect today that Tintoretto, perhaps after painting his "Miracle of St. Mark" and while painting his own miraculous set of paintings for the School of St. Rocco, rested from his labor "strumming on the lute." The two kinds of music in Venice might have met and not looked unfavorably at each other. The one was learned; the other was still virginal. Another music was to arrive from the Orient, from distant shores, or descend from the hills.

## PAULEE

(Continued from page 11)

concert to be a success, he must consider his audience. Intelligent and thoughtful programming not only shows consideration of the audience, it is almost certain to insure a successful concert.

## LICHT

(Continued from page 13)

me. It did not delight the composer, Mr. Stravinsky; he told me it did not. The graphic and Terpsichorean art forms which are created to accompany music may be in opposition to the wishes of the music composer, but since closing the eyes permits the music to be enjoyed in complete independence, these are not to be classed in the category of word offenders. But verbal interpretations are an encroachment on music, especially when they are drooled with effusive and esoteric incoherence, when they scoop mud pies from the bottoms of crystal lakes. Such words leave a murky trail of confusion across the music nobody wished explained.

It is true that a joy unshared is a joy incomplete, but musical joy should result from tonal not verbal

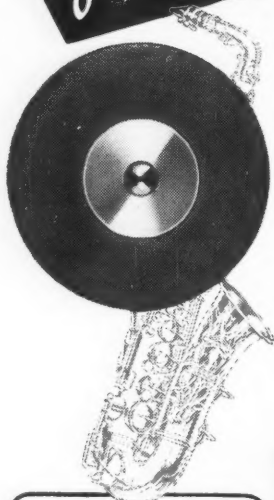
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sound. Let those who call music a language permit it to speak for itself, to those people who wish to listen. Music needs no explanation.

## HANSON

(Continued from page 15)

its own music was being neglected. A careful survey of the orchestral repertory over a fifty-year period showed that there were many works by American composers which had been performed by the majority of the symphony orchestras of the country, but comparatively few had been recorded. Therefore in 1939 the Eastman School of Music embarked on a recording project whereby certain of these works should be made available in recordings.

A beginning was made with American composers of prime historic significance: John Knowles Paine, George Chadwick, Edward MacDowell, Charles Martin Loeffler, Charles Skilton, and Charles Tomlinson Griffes — composers whose works were generally unavailable in recorded form. Works by important younger composers such as Leo Sowerby, Aaron Copland, Bernard Rogers, Burrill Phillips, William Grant Still, Wayne Barlow, William Bergsma, and others were also recorded. The response from the public was gratifying. The interest of record buyers became apparent in the most practical manner, through the evidence of record sales.

The first blow to this project came with the ban on all recordings by the American Federation of Musicians. A recording program of this type is necessarily a long-range project, and to be ultimately successful must have continuity. Twenty-seven works had been recorded when the ban became effective, and though these recordings demonstrated their value, the sense of continuity was temporarily lost. Hardly had the ban on recording been lifted when the scarcity of labor and the shortage of materials brought on by the war made immediate resumption of the project impractical. The recording companies fell back upon a highly restricted diet and any further advance was for the time at an end.

The conclusion of the war brought to the recording industry, as to all

other industries, the familiar problems of reconversion. The available stock of American recordings previously pressed had, for the most part, been sold. The recordings disappeared from circulation if not from the record catalogues. This past year, however, has shown evidence of a renewed interest in American recordings. Old recordings are being re-pressed and re-issued. New recordings from both Columbia and Victor of works of Bernstein, Blitzstein, Copland, Randall Thompson, Pis-

ton, and others have begun to appear. Within the next year the Eastman School will resume its collaboration with Victor in the recording of American music. These developments may all be regarded as signs which give us reason to hope that much of the significant American music may eventually be available in recordings.

As to the direction which these recordings will take, I can only express my personal hope that neither the composer of the past nor the

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composer of today will be neglected. There are still American composers of the past whose music is comparatively unknown to the majority of music lovers. Even such an important work as Horatio Parker's *Hora Novissima* has, so far as I know, never been recorded. Indeed I know of no work by this important figure in American music available in recordings. This is but one of many instances of our neglect of the distinguished figures of our musical past. In the field of contemporary

music there are many significant composers who are entirely unrepresented in recordings. At the same time, some of the most important works of our best-known composers are still unrecorded. To cite but one example, among the compositions awarded the coveted Pulitzer prize, only one has been recorded.

That recordings are of primary importance in the propagation of American music cannot be doubted. The music public may know what it likes, but it can like only what

it knows—and knows well. There is justification for the optimistic belief that this fundamental philosophy is gradually being understood and accepted. With this acceptance should come a new opportunity for the American composer, and the possibility that the United States may choose at the cross-roads the direction which leads to creation; that our country, too, may make its own contribution to the world's store of beauty from which it has so long been a borrower.

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## LONG

(Continued from page 19)

to have gone to the London Tavern to perform amongst the other students" (to quote from a letter to Burghersh). There were the successive treasurers who could not make the accounts balance. There were the young ladies who made it a "common practice . . . to deliver notes to the young gentlemen of the Academy and to receive letters from them. . . ." There was the case of the unfortunate Dr. Crotch, who, in a transport of delight at the talent of one of his pupils, offered her a fatherly kiss, to the consternation of the lady governess who chanced to enter the room at that moment.

But, by the end of the century, the Academy was firmly established, its fame increased by the number of fine musicians who had been trained there, and its strength sufficient to resist suggestions for amalgamation with the newly founded Royal College of Music.

What of the Academy today? The imposing new building in Marylebone Road was opened in 1911, and many bequests and legacies have made the institution wealthy in prizes and scholarships. The twenty little boys and girls of 1823 have been replaced by the eight hundred and fifty students of today, all of whom are over sixteen, and most of whom are much older because of the interruption of war; and many more names have been added to the list of famous ex-students, such as Sir Henry Wood, Tobias Matthay, Dame Myra Hess, and Sir Arnold Bax.

But for all the changes, a walk around the building convinces one

that the Academy has not been unfaithful to its earliest aims. Come with me up the steps into the hall, where stands Epstein's bust of Myra Hess, and let us make our way up the main staircase. Here, in the corridor, a row of glass-windowed doors faces us.

All the rooms are occupied, but you can hear little, for the sound-proofing is nearly complete. Look in this room here: that girl (a first-rate singer by the way) has powerful lungs, believe me, but though, from her expression and occasional gestures, you guess that she is singing with fine passion, not a sound reaches you. And here, next door, this 'cellist, with sawing bow and mobile countenance is acting the music with his body, but you cannot hear it. Each room is the same—here a flutist; there an oboe player; fingers flickering over the keys of that piano. In seventy such rooms the same apparently soundless gestures are being made.

Downstairs in the corridors there is more animation. Females dressed as ancient Greeks rush past in un-Grecian haste from the drama class; girls in tights make their way to the ballet class; and, farther below, an unmusical hubbub warns you that you are near the restaurant. Are they human, these creatures gathered round the tables drinking gallons of coffee, talking at the tops of their voices?

"I told him, 'Give me a clear down beat and I'll follow you.'"  
 . . . "No, it's tum-ti-tum-ti-tum."  
 "Missed her cue and she was still playing long after the orchestra had stopped!" . . . "Writing a Mass for voices and orchestra, with six kettle-drums. Rather interesting, I think."  
 It is an unearthly hullabaloo certainly. But then these students work hard, and their work is not so full of glamour as the layman sometimes imagines.

The organization of the Academy is somewhat different from that of a university, where corporate life is the tradition, and where lectures and classes occupy the majority of the undergraduate's time. At the head is the Principal, Sir Stanley Marchant, who, aided by a Committee of Management, is responsible for the general policy and curriculum of the institution.

For the most part, the student is concerned with two professors, chosen from the imposing list of distinguished musicians on the Board, who will guide him in his two main studies—an hour a week in his principal study, and half an hour on a subsidiary instrument. In addition, the student will go to classes for ear training, history of music, and harmony, and may have training in orchestral playing and chamber music.

But, at the most, the pupil will not have to attend the Academy for

more than some seven hours a week. So that if he is to reach the front rank of his profession (and most students start with such a hope), he will have to spend by far the greater part of his time at home, practicing hour after hour with no audience and no encouragement.

In the study of music, too, so much is unpredictable. Many a gifted youngster coming to the Academy with one of the two hundred scholarships which the institution offers has found that his gifts do not

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develop; while sometimes a "dark horse," less spectacular at first but acquiring insight and maturing his sensibilities more surely, achieves greater results.

The path to fame in music is a hard one; and only a tiny percentage will ever achieve it. But the road to competence is almost equally hard. Many a student whom you could hear at one of the fortnightly concerts rushing over the keys in a Chopin Etude with an extraordinary facility, subduing a virtuoso solo for the violin with amazing ease, will never be heard of again, nor wish to be. He will settle down to teach others perhaps, or take his modest place at the back desk of an orchestra.

Yes, these young men and women now letting off steam over a cup of coffee are certainly human; and, for all the drudgery, they are nevertheless dedicated to one of the most exciting pursuits in life. Burghersh's little charges of the 1820's would, I think, have recognized in them their true successors.

## YOUNG

(Continued from page 21)

occasionally joining hundreds of other youth in the same activity, is proving to be more than worth the cost in money and effort. The writer has had the experience of directing a chorus of junior high school age in afternoon rehearsal (after school) in which the members were largely from transient families and at first had no interest in even trying to accomplish the learning of part music. Their enthusiasm for singing was great, however, and there was no doubt of the "social" good that was being accomplished. Over a period of time it was possible to see considerable growth in their interest toward higher levels of musical accomplishment. In direct contrast, however, the afternoon rehearsal was followed by one in a district in which the children were from homes on a higher economic level, and the intense interest in doing only the finest type of choral work never ceased to amaze me. One of the choruses of teen-agers has, in the past two years, presented both the Fauré and the Mozart Requiem, as well as giving numerous concerts

and radio broadcasts. This, of course, is a group composed of young people who have had considerable private training, and whose enthusiasm for great music is unquenchable. One of the greatest services of the Music Bureau is to offer to young people who are seriously interested in music the opportunity to take an active part in the best choral literature. The problem of compromising between keeping the level of music used at an artistic height and meeting popular appeal is solved through using a variety of material. However, a good quality of music, be it popular or classical, is always stressed and the appreciation for good music which is growing among the ranks of the teen-agers of Los Angeles would give a warm feeling to any patron of the arts.

Activities other than the weekly rehearsal for the choruses are left to the discretion of the director and his local sponsoring committee. In some districts many more possibilities for extracurricular events are available than in others. One of the more active groups which the writer had the pleasure of organizing and directing is the Hollywood Youth Chorus. This group is sponsored by the Hollywood Junior Chamber of Commerce and can easily be used as a typical youth chorus. Its meeting place is a clubroom of the Hollywood Assistance League clubhouse, and rehearsals are held each Monday evening from seven to nine o'clock. There are 54 members in the chorus, ranging in age from fifteen to twenty. Several of the parents aid in taking attendance and in handling correspondence and other details. In addition to participating in the many events of the combined youth choruses during the past year, the Hollywood Youth Chorus gave several concerts at churches, club meetings, and so forth. At Christmas time special buses and drivers were donated by a local firm to take choristers to a veterans hospital to sing carols. A recording session at a large Hollywood studio was arranged through the donation of studio time and equipment by a member of the sponsoring committee. Another interested patron donated pressings of the records to each member of the chorus. The group has its own youth

officers and largely carries on its own business under the advisership of the director and committee chairman. Membership is open to any young person who is willing to abide by the musical standards set by the other members of the chorus.

Cooperation of the Los Angeles schools has aided to a large extent the promotion of the civic choruses. Rehearsal rooms in the schools have been made available by the school officials, and the interest of school music directors has aided in the promotion of the groups. The civic youth choruses are in no way competitive with the public school music departments, but serve in a large measure to augment the latter's scope of activity and to provide an additional outlet for students who are not able to include as much music as they would desire in their school curriculum. Activities not available to a school situation are made possible through the civic bureau, thus giving the young people a wider scope of musical participation.

Among the major events in which all of the youth choruses combine each year is the official opening of National Music Week. Just as for its Christmas broadcast, the city of Los Angeles calls upon its youth to provide the program which is given in Hollywood Bowl. Numbers by the individual choruses and the combined groups provide a large part of the concert, with guest soloists and the Los Angeles County Symphonic Band assisting.

In addition to the sponsorship of the choruses, the Bureau of Music annually provides a contest for the outstanding boy and girl singers of the city, and offers scholarships to talented young composers.

## Community Sings

Among the most successful functions of the Bureau of Music has been the sponsorship of Community Sings in the various parks of the city during the summer months. A Supervisor of Community Sings aids his staff in securing various kinds of entertainment (from dog acts to television) to augment the hour of informal singing. This program has been overwhelmingly popular, drawing as many as 2000 people each



week to the various park areas. Songs of a popular nature, both old and new, can be heard for blocks around the parks as they are sung under the direction of trained song leaders and accompanists. Noon-hour song fests and band concerts on the steps of the City Hall for people working within the civic center, and "sings" for those who spend idle hours around the Old Plaza in the center of the city have also proved popular. Space does not permit a discussion of the activities promoted by the Bureau in the instrumental field.

At present there are 50 on the staff of directors and accompanists, rehearsing a total of 40 choruses each week. At the present rate of growth, it is estimated that by the end of 1948 there will be 2,000 people, both adults and youth, singing in the various civic choruses throughout the city. A budget of \$111,000 was granted by the City Council for the year 1948-49, a fact which by itself stands as proof that the Bureau of Music has become an important part of the city government.

The great success of the Bureau

thus far has not come without its dark hours of dismay and seemingly insurmountable problems. There have been many who, through shortsightedness or personal jealousies, both inwardly and outwardly opposed the Bureau from its inception. "Selling" the idea to these people was a problem, but an even greater one was that of promoting the youth chorus idea in districts where "alley gangs" and ten-cent movies had previously provided the principal forms of recreation. A typical example is the newly organized chorus in a Mexican district which had a small membership of girls. This attracted an audience composed of a gang of boys of well-known "pachuco" type, who were obviously there to create a disturbance. The experienced director wisely rehearsed the chorus on some familiar Mexican cowboy songs and invited the gang to join in. These same boys were singing Bach with the other 800 youth at a recent combined performance.

Some of the most successful choruses are those in the Negro districts of the city. One of the outstanding parts of a recent Hollywood Bowl

concert was a group of Negro spirituals sung by one of the colored youth choruses. There is probably no better way to help solve the problem of race prejudice than through the common bond of music.

Through a recent survey made by the writer of over one hundred large cities in the United States it was learned that in few instances has there been any form of concentrated effort to establish a program of civic music. If any doubt as to the practicability of such a program remains in the minds of those responsible, it would be to their interest to investigate further the project set in force just three years ago which is making Los Angeles a singing City.

## BUKETOFF

(Continued from page 17)

The entire cast arrived, got settled at its respective hotels, and reported for the first rehearsal with orchestra. But it had to be a rehearsal on a stage without scenery, because the props just were not there. A quick check with the railroad terminal re-

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vealed that there was no sign of them there. A telephone call to the terminal in our last city brought a reply that our stage sets were still in the baggage car standing on a siding in the railroad yards. As a result of my frantic pleas the car was rushed through to us on a clear track. Fortunately it arrived in sufficient time for us to open the show on schedule.

Trains are a wonderful means of getting where you want to go, but not always on time and, if you happen to get an old day coach, not always in the best physical condition, internally or externally. Comparatively speaking, we were lucky, because wherever we went we had at least a week in which to recuperate from the last train trip before commencing the next.

And now we're off for England, and then the Continent, with South America as our last run on our world tour before coming back to the United States. I shall not even try to imagine the adventures before us. Why grow old before my time?

## MASON

(Continued from page 9)

with sound psychology if scant manners, "Oh, they are not for you, but for a later age."

Emerson's advice to write "Whim" above our doors is well followed in the scherzo. If we try honestly to set down a few items of our first impression, we get something like this:

(1) Start—a single note meaninglessly repeated by the cello. It has rhythm but no tune. (2) Measure 5—a pretty enough scrap for second violin. But nothing comes of it before it is interrupted by (3) that same queer rhythm, viola now, in some undecipherable, apparently unrelated key.

(4) A bit later, measure 23—a graceful melody, dropped after six measures to allow all hands to indulge in (5) a general stampede on that same futile rhythm. And so on, for fifteen pages of incoherent nonsense. This was exactly what Beethoven's contemporaries thought of the piece. What key can unlock a work so freakish?

This period of the Rasoumovsky Quartet was the time in Beethoven's life, ever afterwards irrecoverable, when completely ripened technical

power coincided with the personal suffering that had unexpectedly, in the heyday of his professional success, revealed to him the tragedy of experience. Deafness, isolation, the awful sense that with all his artistic strength he was forever shut off from marriage, domestic life, the simple happiness of ordinary men, had almost crushed him—an external fate, he felt, which he must always fight but could never conquer. And at the same time that life appeared to him to be this fluctuating drama of strife and grief, he was conscious of being able so to interpret it in music of unmatched poignancy. For drama, in music, is essentially a matter of structure; it lives by the opposition of themes, by the struggle between them—in sudden bold confrontations, in slow developments, in long climaxes, in exalted or peaceful codas. Accordingly, the supreme dramas among the Adagios come now—only a ripper manhood can bring the supreme soliloquies, elegies, and hymns.

Beethoven, his diary reminds us, found in the starry sky the suggestion of a spiritual truth—the moral law—and this music bears evidence that he knew from experience, a peace deeper than all his sufferings. In the simple chorale of the Starry Sky Adagio, Opus 59, no. 2, with the humble round of its two phrases, one away from keynote, the other back to it again—in the quietly steadfast control of the two rhythmic figures that hold the movement together, in the momentary accession of will in the second theme, resolute without noise, in the patient hesitations of the pedal-point codetta, and above all in the wide arches and infinitely tender inflections of the conclusion theme—everywhere we sense the spirit of a man who, if only in his clearest moments, can forget his own pettiness in the vision of an impersonal, universal love. He has put into his music much more than the material image of the stars and sky he saw over Baden that night. These stars, like Stevenson's in *Prince Otto*, "gave ear to our sorrows smilingly, like wise old men, rich in tolerance; and by their double scale, so small to the eye, so vast to the imagination, they keep before the mind the double character of man's nature and fate."

The opening of the C-major Quartet, in the mysterious introduction through which clouds cloak as it were a landscape revealed only in glimpses, exemplifies Beethoven's now completely matured skill in spreading suspense over wide spaces. His power to seize and dominate our imagination so that a passage like this introduction, once heard, can never be forgotten, depends directly on this structural control, since in music it is structure that makes drama, and not vice versa. Thus the suspense we feel here is almost painful in its uncertainty as we peer like aviators through rifts in clouds at the distant earth, seeming now to glimpse A minor, now E-flat major, a little later, F minor and G major, yet never anchoring in any of them until, after nearly thirty measures, we alight at last, with the first two chords of the Allegro, firmly on C major earth.

In Beethoven's last quartets (1813-27), a profounder beauty displaces drama. When he completed the F-minor Quartet in the autumn of 1810 he was a young and vigorous man of forty, looking forward to the happy marriage and the assured income that would give him peace for his work. Then during a long stretch of fourteen years, a quarter of his whole lifetime, all his hopes began to fail him one by one, and he found himself gradually, inescapably engulfed by illness, poverty, and loneliness. His only solace was to be the impersonal joy of music. His cry of pain shows us how he himself saw the change. "Thou mayest no longer be a man, not for thyself, only for others, for thee there is no longer happiness except in thyself, in thy art."

This profound change in point of view expresses itself less in any specific details of style—it is the same Beethoven who writes—than in subtler matters of proportion, above all in the marked increase of complex polyphonic texture. The music becomes more thoughtful through interrelations of voices, and at the same time, with fewer brief contrasts, less dramatic. Along with this increase of thoughtfulness goes, as its inseparable shadow, a decrease of sensuous beauty. The contrapuntal style pays, in willing surrender of some of the charm music may

have to the "sensual ear"—that is, to the body—for an immeasurable deepening of both expressiveness and beauty—appeal, that is, to heart, mind, and spirit. At this point, after the long pause, Beethoven makes his final choice of values, turning his back, however reluctantly, on the homely valleys of his art, in order henceforward to breathe the rarer atmosphere and explore the sublimer vistas of its Alpine heights.

In the incomparable Variations of Opus 127 this atmosphere of quiet and noble beauty, this spiritual elevation and repose, becomes all-embracing. Here there is no strain, no stressing of special points, no rhetoric, and little dramatic emphasis; the friendly voice is as quiet as its solace is profound. This Adagio occupies in the Quartets the position of the great Adagio of the Ninth in the Symphonies. Both go deeper than almost any other music save Bach's; they are more than music, they are consolation, assuagement, aspiration, prayer. Here is one of the supreme moments in the spiritual life of man.

Trying out the tempi of the open-

ing *Assai sostenuto* of Opus 132 in three recordings, we find all three using a pace almost exactly *half as fast* as that of the Allegro. The Budapest and the Lener both average 63 quarter notes to the minute, the Busch not quite so many. This mathematical commensurability of the two speeds, means, translated into psychological terms, that if we set the pace of 63 to the minute, we can pass to 126 a minute at the Allegro without any sense of break. What we feel is a perfectly satisfactory continuity. This commensurability now enables Beethoven to achieve, by structurally unifying two tempi fundamentally opposed in their expressive character, a breadth of emotional synthesis hitherto unattainable. In the light of it a dictum of Sullivan's takes on new meaning: "The Beethoven of the last quartets," he says, "finds that the highest achievement is reached through suffering . . . He forgot none of the joy, the effort, or the pain. He abandoned nothing . . . But those aspects of life he had formerly presented as contrasted he now presents as flowering from a single stem."

The concentrated mastery with which the composer of the opening movement of Opus 130 lays side by side many brief motives of a few notes each is so consummate as to demand of his hearers something approaching his own concentration. His close-wrought texture eludes superficial listening; to unacquainted ears his whole series of skilfully built up fragments may seem a mere phantasmagoria, not to say a chaos; only gradually can it reveal its profound eloquence and beauty. An amusing illustration of this difficulty of approach is afforded by two brief comments in the notebook of a lifelong student of Beethoven. The first, "February, 1944: Uninteresting," was all that his initial incomprehension could find to say of the marvelous development section, focus of the whole movement, where in thirty magical measures (101-31) Beethoven brings all his motives together in fecund contact. Not until the following November was that curt verdict supplanted by: "This is simply lovely! The movement is a masterpiece."

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youthful qualities of artists, sometimes endows them with new ones, or with new realizations of the old. This was what happened to Beethoven as he grew not only older, but also deaf, more alone, less occupied with the public appeal of solo and orchestral music, more rapt in the inner beauty best expressed by the string quartet. As his imagination deepened and mellowed he saw ever more clearly, ever more irradiated with a divine charm, the simplest elements of his art. For harmony there were the triads, those commonest of chords that with their three sounds so mysteriously chiming made, as Browning said, "not a fourth sound, but a star." The melodies born from them were as simple as folk songs. And there were the fundamental rhythmic alternations of tension and rest.

### Coda

Beethoven lay dying. After two days of delirium he had lapsed into unconsciousness. A thunderstorm was raging, and suddenly, roused by a sharp flash of lightening, he sat up, opened his eyes, and shook his fist at the thunderbolt. It was a last and perfect symbol of that wayward self-will which had been, all his life, one aspect of his paradoxical nature, but from which death was at last releasing him. His mortal quest now drew to an end, and from it he had brought back immortal beauty. All through his life he had been able, at moments, to raise himself to those wider impersonal insights of which his completed work now proved the abiding truth.

Now the personal struggle was over; the impersonal triumph was under way. His music, the immortal part of him, was continuing its progress around the world and across the ages. Already it was entering the future he had predicted for it when he said, "I have no fear for my music—it can meet no evil fate. Those who understand it must be freed from the miseries others drag about with them."

### ROSENBERG

(Continued from page 25)

destruction without a struggle. They called in their adherents from be-

yond the borders of the Empire, and again the German nation was the chief sufferer.

Not until the second World War did the world again witness such disorganization of communal life as occurred during and after the Thirty Years War. Fields were made sterile by battle, food became a luxury, industry ceased, and fear was everywhere. The peasants feared the destructive raids of the enemy as well as of the soldiers who were supposed to protect them. The nobility, although they attempted to build imitations of Versailles, concealed stores of arms back of the façades of their new dwellings. No one trusted anyone else, for military commanders and politicians deserted their people and their cause whenever the enemy offered more alluring booty. Soon the whole of Germany retrogressed to a social and economic existence not far different from conditions prevailing in the most benighted decades of the Dark Ages.

By the middle of the seventeenth century, the fury of religious struggle was beginning to spend itself. Though France revoked the Edict of Nantes, and England legislated against Catholics as government officers, tolerance gained enough ground to allow Alexander Pope to become the cultural dictator of London, and to allow several Protestants to attempt reforms in the French financial system. No such tolerance penetrated to Germany. By the Treaty of Westphalia, each petty ruler was allowed to decree which religion was to be the official one in his domain, and most of these autocrats took the additional step of banishing everyone who refused to worship in the official manner. So a large number of dispossessed persons became an added problem to the already harassed country. As was natural under such hard and unusual conditions, many strange and hysterical sects sprang up. Anyone having travelled in the rural sections of Eastern Pennsylvania can get some idea of these queer communities, for the ancestors of the contemporary Amish and Mennonites were Germans who emigrated at this period. (It is interesting that one of the oldest and most distinguished Music Festivals in America is held in the center of the Pennsylvania Dutch

country, at Bethlehem, and is devoted exclusively to the compositions of Bach. In fact, Bach's music or music in his style has been performed by these people since their earliest days in America.)

Into this welter of misery and religious ferment, Johann Sebastian Bach was born, but his religious attitude was founded on concepts much more venerable than those of the Reformation. Bach's faith was similar to the piety of the fourteenth and fifteenth centuries, an era in which the great Gothic cathedrals were built. The whole community combined to create these beautiful, inspiring architectural marvels, their only recompense being their desire to create something befitting the glory of God. It was a selfless task. Bach as an individual created a similar monument of faith, for all his life he was employed by various churches and nobles. Everywhere he went, his chief duty was the composing of liturgical music, and to this work he brought a nature that was able to reduce the ego to its lowest minimum. So in the organ fugues and choral preludes, as well as in the cantatas, we hear not so much Bach speaking as universal and eternal faith speaking through the genius of Bach. Yet here is a paradox, for in this music, the personality of the composer reveals itself.

### Form and Texture

Not only in his nature, but also in the form and texture of his works, Bach shows his affinity with Gothic architecture and life. Those cathedrals were massive, yet they were so constructed that they never seemed to be earthbound. Light filtering through the various colors of the stained glass windows was the predominant feature of the interior. Yet everywhere these soaring buildings kept contact with the earth through their flying buttresses. In some cases, as at Mount St. Michael, the structure itself seems to be part of the rocky foundation, as if the top of the stone cliff had been carved to form the church. The structure of a Bach organ composition has a similarity to these edifices. The themes have a massive boldness; yet in their development one forgets that they are ponderous, for lights of many

hues seem to shine through the music. From a simple melody the composer is able to construct a complicated edifice of sound which seems to reach above the comprehension of the listener; however, there is always some supplementary cadence which binds the growing complexity of the composition to its original theme. Often a specific work is based on the intrinsic nature of the instrument, and as in the case of Mount St. Michael, it is difficult to determine just where the groundwork leaves off and the handiwork of the artist commences.

The stained glass windows had an additional function beyond that of lighting the cathedral; by means of the figures and scenes etched upon them, they vivified biblical stories and church legends, thus becoming a dramatic aid in explaining the teachings of the Church. Bach, in his choral music, made a similar contribution. He wrote music for every Sunday in the year, as well as for other important Lutheran feast days. But the composer's dramatic ability is best revealed in his various

"Passions." This form of religious spectacle, part play, part oratorio, part recitation, was very popular in eighteenth century Germany, and has been carried down to the present in the famous performances at Oberammergau. In these long retellings of Christ's final days on earth, Bach could employ every grade of emotion. There is the joyous shouting on Palm Sunday, the meditative accompaniment to the vigil in Gethsemane, the tense scenes of the trial, the tragic hopelessness of the crucifixion, and the utter forlornness of the entombment. Interrupting the dramatic sequence of the gospel story, there are hymns which are in keeping with the specific incident. These are somewhat like meditations on the text. Thus Bach fuses drama and philosophy, biblical fact and theology, creating a vibrant presentation and commentary on the basic teachings of Christianity.

However, this comparison between Bach and the Gothic period should not be carried to extremes. The veneration of the Virgin Mary was the principal aspect of medieval philos-

ophy and life, but Bach was too well grounded in Protestant theology to accept that basis for his piety. It is true that he was liberal enough to compose music for Catholic services, as attested by the Magnificat and the stupendous B-Minor Mass. The words of the Mass go back beyond the days of the height of the adoration of Mary. Bach's Mass is more lengthy than any other for he extended the usual five movement of the Ordinary to twenty-four sections. Thus Bach changed the Mass from the service of a particular sect into a more universal musical rite.

Bach was one of the great religious composers of all times. His works are more spiritually satisfying than those of Palestrina and Handel. Palestrina's genius was compelled to flow into preordained channels. The text of the Catholic services has always been a challenge to composers; nevertheless there is a limit to what one can do with specific words. And Palestrina was faced with this problem. There was another limitation to his inventive genius, for he was forced to use the modes of the ancient

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As for Handel, he was primarily an opera composer and a man of the world. He seemed to demonstrate no deep spiritual convictions. The music of the oratorios is charming, it satisfies one's sense of orderliness and balance in a manner similar to that produced by the rhymed couplets of Pope. And just as the poet transformed the mighty deeds of the semi-barbaric Homeric heroes into elegant duels, so Handel changed the pastoral Israelites into proper members of the established Church. Bach was not confined to traditional texts and chants, nor did he have to combat the operatic style of music in composing his religious works. Thus he was able to give himself great freedom in choosing appropriate subjects and matching them to music which would best bring out their inherent significance.

Bach was not exclusively a church-music composer. He adopted the prevailing styles of his time in writing suites and concerti in the French and Italian manners. In two of his compositions he showed himself to be somewhat of a musical scientist. With *The Well-Tempered Clavicord* he was one of the first composers to employ the then newly established system of tone relationships; and in *The Art of the Fugue* he conceived a mighty textbook, illustrating all possible variations of that most basic form of composition. Yet though he wrote dances, virtuoso pieces for various instruments, and some comical numbers, it is as a composer of the deepest piety and most sustaining faith that Bach inspires us. For out of the confusion, poverty, and hopelessness of his era, Bach commands us to be of good spirit, always hopeful of divine protection and guidance in a troubled time not so dissimilar to his own.

## BLIND

(Continued from page 27)

pianists he plays with the greatest of ease without once disturbing the quiet posture of his body. He could play whole passages in a moderate legato tempo with one and the same finger (as in the Andante of the Mozart *Fantasia*, the long passage in the sixteenth notes in the tenor

voice). Such a pianist is without a peer in his art. He was always equitable and clear also because he had been trained in the school of Mozart. He used art only as a means to an end and never to exhibit his acquirements and thus, with such sincerity of purpose, he was always accessible to his audience."

Seyfried relates that Beethoven's improvisations were unique, colorful, impressive, and climactic. Beethoven's playing, in exalted moments, embodied tempestuous utterances so forceful that the framework of the stoutest instrument was scarcely able to withstand it. His playing might be likened to a disrupting volcano or a wildly foaming cataract, so vehemently did he tear up and down the keyboard!

Music critics will invariably admit that many of Beethoven's contemporaries equalled or surpassed his technical skill, as in the case of Woeffl, but in improvisation Beethoven's genius always shone. Beethoven never met anyone who could even approach his improvisation upon a given theme. His imagination seemed to be electrified and at times his soul would pour forth incredible beauty of tone.

The story of Beethoven's meeting the redoubtable Daniel Steibelt is perhaps the most familiar of all the contests of skill. Steibelt's reputation as a musician in 1800 was far superior to Beethoven's. Beethoven had written many compositions, but they were not at that time familiar to the public. Steibelt, polished and widely traveled, had become somewhat of a musical lion by reason of the success of an opera, *Romeo and Juliet*, produced in 1793. The meeting was held at the home of Count Fries in Vienna in 1800. For the original composition Beethoven played his Trio in B-flat for 'cello, clarinet and pianoforte (Op. 11). Steibelt played a Quintet for Strings and Pianoforte. Then Steibelt, yielding to the requests of the company, won rapturous applause by an exhibition of a fetching trick in arpeggios plus a showy tremolando with both hands. Beethoven, his pride injured, refused to touch the piano a second time that evening.

A week later a second meeting was scheduled. Steibelt surprised the company by playing a new Quintet,



and an obviously prepared improvisation consisting of a set of variations on a theme which Beethoven had used in his Trio the week before. Such a challenge was too obvious to be overlooked. Beethoven's friends demanded that he take up the gauntlet. Finally he went to the piano, picked up the bass part of Steibelt's Quintet, inverted it and nonchalantly drummed out the first few measures with one finger. Then he began to improvise upon the "motif" thus obtained. Guests pricked up their ears and listened with amazement to the music thus being produced at white heat. Beethoven's fecund skill once again was functioning without restraint in developing large and beautiful ideas out of an apparently insignificant theme. Steibelt, aware of the enthusiasm and applause that were forthcoming, left the room in the midst of the performance. Never again did he attend a soiree at which Beethoven was present.

The most disastrous contest of skill was staged between Beethoven and the renowned pianist, Hummel. Hummel was and is considered one of the greatest performers of all times. He was skillful in enlisting the attention of his hearers and in holding them spellbound with the style, finesse, and progression of his well-ordered ideas. Although only a friendly rivalry at first, the contest gathered momentum and later separated the two music lovers of Vienna into two camps and forever divided the cognoscenti of the Viennese into two factions at the Austrian Court.

The contest of skill, although in most cases friendly and amiable, was a common feature of the artistic life of two centuries ago. In it, as in the duel, if a challenge were made the contestants, in order to keep their status quo, had to accept it. Human nature loves a fight, so perhaps these contests stimulated interest and greater striving for perfection among musical artists.

## BAUER-REIS

(Continued from page 7)

opera *El Retablo de Maese Pedro* at Town Hall, December 29, 1925. Inspired by Wanda Landowska, who played the harpsichord, and staged

and directed by Remo Bufano, who created the first life-size marionettes to be seen in this country, this event has been considered a landmark in the history of the stage.

The following year Koussevitzky again cooperated in a Town Hall concert (November 27, 1926) and for this occasion Béla Bartók wrote a work for the League called *Village Scenes*, for vocal quartet and chamber orchestra. The same program included the premiere of Gruenberg's *The Creation*, a Negro sermon for voice and eight instruments with text by James Weldon Johnson, the Negro poet.

In its early history the problem of finding good material for programs was so difficult that the League advertised in newspapers that it was ready to receive new scores and to hear from new composers. The material sent in was invariably of poor quality, and the works frequently bore titles that made one suspect that there was a joke hidden in the manuscript pages. Composers of merit, feeling that they should be known to the League, waited to be asked to submit scores. At the same time the problem of finding artists who were interested in interpreting modern works was a difficult one. The few artists who bravely offered to study new manuscripts (such as Eva Gauthier and Greta Torpadie) were constantly imposed upon and their generosity taxed. Today the scene has changed. The League frequently receives letters from recognized artists offering their services for the "inspiring concerts" and submitting lists of modern works they have studied. In the early years, the farsighted conductors, despite their renown and their busy seasons, were the main group of interpretative artists who readily volunteered their services to assist the League. The roster of conductors who have generously given programs with this organization includes, besides Stokowski and Koussevitzky, Barlow, Bernstein, Black, Barone, Clifton, Davidson, Dessoff, Goldman, Golschmann, Goossens, Hermann, Josten, Levin, Mengelberg, Monteux, Milhaud, Reiner, Rodzinski, Serafin, Smallens, and Wallenstein.

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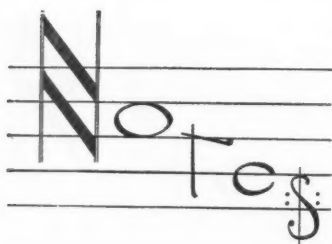
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of its quarterly magazine. Begun as an experiment towards the end of the first season, the *League of Composers' Review* took its place during the second season as the only critical and analytical magazine in America to devote itself exclusively to contemporary music. This publication was founded because it was the League's conviction that not only was too little modern music played, but too little was written about it. The periodical was designed to supply authoritative and discerning criticism in order to rouse the public out of mere tolerance or blind hostility to an appreciation of the new in music. The following year the *League of Composers' Review* changed its name to *Modern Music*.<sup>5</sup>

In 1927 *Modern Music* instituted the first of its American Composers Series with an article on Ernest Bloch. This was followed by studies of Varèse, Gruenberg, Whithorne, Antheil, Carpenter, Copland, Chávez, Ives, Sessions, Harris, Piston, Jacobi, E. B. Hill, Shepherd, Hanson, Virgil Thomson, Randall Thompson, Barber, Moore, Wagenaar, Schuman, Rogers, Porter, Blitzstein, and Cowell—twenty-six portraits in all. *Modern Music* has also published special issues: an all-American issue, a Schoenberg issue, one devoted to Music and the Machine, one to Music and the Theater, and Tenth and Twentieth Anniversary issues. Many designs for scenes of contemporary stage works and pencil sketches of living composers by famous artists have been reproduced.

In 1946, at the height of a successful career, *Modern Music* passed out of existence. It had had an international influence and its contributors represented many writers now renowned. The files of *Modern Music* in many public institutions

<sup>5</sup> Minna Lederman became editor of the quarterly and remained in this office through the twenty-three years of the magazine's successful career, and in addition she edited the first Index, which covered the first twelve volumes. Miss Lederman was also editor of several special League publications: *The Future of Tonality* by Joseph Yasser (1930) and *A Guide to Alban Berg's Wozzeck* by Willi Reich (1931). A new Index covering the complete twenty-three volumes of *Modern Music* is to be published by G. Schirmer, Inc., and is now being compiled by Frani Muser, who served as Associate Editor on *Modern Music* for several years.

and in most of the university libraries, serve as a contemporary document of the development of music from 1924 to 1946. Virgil Thomson has said: "*Modern Music* has told the musical story of its time so completely, so authoritatively, so straight-from-the-field-of-battle and from the creative laboratory. Its twenty-three volumes are history written by men who made it."

The fact that the League has so frequently acted as a clearing house for information on composers and their works has led to a new publication which had long been discussed in view of the need to chronicle performances and to contribute factual reports about composers and their activities. *The Composer's News Record* is the organ of the National Composer Members of the League and is developing as a quarterly news sheet. The first issue was published in the fall of 1946. This record discusses composers' problems and carries news items about contemporary music from all parts of the world.<sup>6</sup>

The League's early efforts to further the cause of the lyric stage were at first limited to works with chamber orchestra. Saminsky's *Gagliarda of a Merry Plague* had been introduced in the Times Square Theater under the direction of the composer. The success of Falla's *El Retablo* at the Town Hall led to a second performance, at the Jolson Theater, conducted by Monteux, who directed the stage première of Stravinsky's *L'Histoire du Soldat* on the same occasion. Serafin also conducted the Bolm Ballet there, giving New York premières of works by Tansman and Eichheim.

The League's first large-scale presentation of stage works at the Metropolitan Opera House in 1929—Stravinsky's *Les Noces*—was due to a generous offer made by Stokowski. Encouraged by the great success of this work, the next year the League undertook a still more elaborate stage première at the Metropolitan, of Stravinsky's *Le Sacre du Printemps*, also directed by Stokowski. This program included the American première of Schoenberg's opera—

<sup>6</sup> The Editorial Board includes Everett Helm, editor, Anis Fuleihan, Donald Fuller, Charles Jones, Gail Kubik, and Jacques de Menasce. The chairman of the National Composer Members is Aaron Copland.

pantomime *Die glückliche Hand*. Three performances were given in Philadelphia and two in New York City with the assistance of the Philadelphia Orchestra.

The following year Stokowski again volunteered to help the League and conducted the Philadelphia Orchestra in Stravinsky's *Oedipus Rex* and Prokofieff's *Pas d'Acier*, in Philadelphia and at the Metropolitan. Puppets twelve feet high, designed by Robert Edmond Jones and executed and operated by Remo Bufano, contributed to the overpowering dramatic effect of Stravinsky's version (based on Jean Cocteau's libretto) of Sophocles's drama. The interest in Prokofieff's ballet satire on the machine age (which also had its American première on this program) was enhanced by the unusual stage designs and costumes created by Lee Simonson. Stokowski contributed to the League's stage productions again in April 1933, when he and Robert Edmond Jones produced Schoenberg's *Pierrot Lunaire* at Town Hall. These stage performances produced by the League marked a milestone in the history of the lyric stage in America.

Following the Cleveland première of Shostakovich's *Lady Macbeth of Mzensk* directed by Artur Rodzinski, the League of Composers on February 5, 1935, sponsored the only New York performance of this production. This, the first opera to have come out of Russia for several decades, had been completed in 1932 and first presented at the Moscow and Leningrad Opera Houses.<sup>7</sup>

In 1939 the League cooperated in a plan to establish the American Lyric Theater, and contributed to this project by endorsing the performance of a folk opera by Douglas Moore and Stephen Vincent Benét, *The Devil and Daniel Webster*, conducted by Fritz Reiner. The Ballet Caravan's contributions included

In addition to the artists mentioned above, other notable singers, dancers, stage designers, and producers who took part in the League's stage productions were: Margaret Matzenauer, Paul Althouse, Sophie Braslau, Eva Gauthier, Mina Hager, Ivan Ivantsoff, Martha Graham, Ruth Page, Leonid Massine, Doris Humphrey, Charles Weidman, Edwin Strawbridge, Olin Howland, Serge Soudeikine, Nicholas Roerich, Richard Rychtarik, Rouben Mamoulian, Lincoln Kirstein, John Houseman, and others; also the Harvard and Princeton Glee Clubs and the Art of Musical Russia.

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*Billy the Kid* by Aaron Copland, *Pocahontas* by Elliott Carter, and *Filling Station* by Virgil Thomson. The conditions should have been right for a great cultural development. As it happened, the opening week of the American Lyric Theater was also the opening week of the World's Fair (April 30, 1939), a competition too great to withstand. Nevertheless, it has been a satisfaction to the League that *The Devil and Daniel Webster* is now a famous work and has had many perform-

ances in different parts of the United States, and the ballets have also won renown.

Shortly after, the League supported a new project in cooperation with universities and music schools, called the Composers' Theater, which was an attempt to bring together the resources of these institutions through their music and drama departments, and to create a new type of American lyric theater for small operas with modest orchestras. Composers gifted in writing for the

stage felt that there were too few mediums for performance. It was hoped to bring about frequent performances of a work through the collaboration of a group of universities. In May 1941, the first opera presented through the Composers' Theater was Benjamin Britten's *Paul Bunyan*, with text by W. H. Auden. Columbia University's Music and Drama Departments, and the Brander Matthews Theater launched this plan in New York City. In May 1942, the League of Composers' commissioned opera, *A Tree on the Plains*, by Ernst Bacon, with text by Paul Horgan, was first produced at the Spartanburg Festival, and later at the Brander Matthews Theater, again with Columbia University's cooperation. Meanwhile the Composers' Theater had been endorsed by a considerable number of colleges and universities. The imposing number of these institutions will—it is hoped—still grow and thereby help bring back this important project, which was interrupted by World War II.

In an attempt to be of help in the war effort the League offered its services to the Army and Navy Recreation Commission in Washington, to make a survey of the abilities and skills of composers within draft age in order to help them to make their contribution more profitable to the Armed Forces. This questionnaire was used to great advantage.

In addition to a program by composers in the Armed Forces presented by the League, its magazine made a contribution with many articles dealing with wartime problems of music in Europe and America. Men in the services would write from foreign lands asking for copies of *Modern Music* and urging the League to continue its work.

In answer to the League's offer to help in wartime activities, the Chief of Special Services wrote: "Undoubtedly the creativeness of modern composers will be influenced by the mighty forces at work. Perhaps the League of Composers may serve as the coordinating medium for the correlation and necessary publicity concerning the works of its members which have an inspirational effect." The League then invited a group of composers to write short works based on wartime subjects. One of the most poignant of these *de tempore*



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belli works was Bohuslav Martinu's *Memorial to Lidice*. Other composers who wrote for this occasion were Berezowsky, Carpenter, Cowell, Del-lo Joio, Hanson, Harris, Herrmann, Ives, Josten, Moore, Milhaud, Porter, Piston, Rogers, Sessions, and Still.

Another digression from the annual winter season of activities was a wartime measure undertaken during the summers of 1942 and 1943, when a series of concerts was presented by the League's Associate Committee in the Mall of Central Park and in Prospect Park in Brooklyn in order to supply entertainment and to introduce contemporary works to a new public. Each program presented some modern works and reached a public sometimes of from eight to ten thousand people.<sup>8</sup>

In the early days of the League, few organizations or patrons of art upheld the theory that commissions were preferable to competitions. From its inception the League fostered a policy of ordering new music from American and European composers. Encouraged by the favorable results of their early commissions, the members of the Board were led to create a Composers' Fund from the proceeds of several of the benefit performances given at the Metropolitan Opera House with Stokowski. Gradually confidence grew in the success the League was having with its commissions, and conductors were asked to cooperate by promising to perform works about to be commissioned. Thus the Commission Plan, a notable departure from tradition, was safely launched. Among the works composed for this series were Whithorne's *Saturday's Child* 1926; Gruenberg's *Serenade to a Beauteous Lady*, 1935; Saminsky's *Pueblo*, 1937; Still's *Kaintuck*, 1943; Ornstein's *Orchestral Work*, 1935; Bennett's *Hollywood*, 1936; Piston's *Prelude and Fugue*, 1936; Noginski's *Sinfonietta*, 1938; Copland's *Statements*, 1935; McBride's *Go Choruses*, 1936; Harris' *Song of Occupations*, 1934; Thomson's *Mass for Women's Voices*, 1935; Thompson's *Americana*, 1932, and *The Peaceable Kingdom*, 1936; Wagenaar's *Concertino*, 1942; Colin McPhee's *From the Revelation of St. John the Divine*, 1936;

<sup>8</sup> Pierson Underwood, chairman of the Associate Committee and now treasurer, with a few Associate members was responsible for these Park programs.

Lukas Foss' *Song of Songs*, 1946; and a work by Richard Franko Goldman, 1947.

In addition to these works for orchestra, chamber orchestra, and choral groups, small chamber-music works were commissioned from Antheil, Achron, Berezowsky, Chanler, Diamond, Porter, Schuman, Shepherd, Cazden, Moore, Jacobi, Palmer, and Etler. European composers from whom works were commissioned included Tcherepnine, Malipiero, Casella, Martinu, Webern, and Milhaud.

Besides Bacon's opera, the League's commissioned stage works include *The Harpies* (a one-act opera by Marc Blitzstein) and Randall Thompson's radio opera *Solomon and Balkis*, which was given its premiere over CBS and later was produced in a stage performance at Harvard University and repeated several times.<sup>9</sup>

At a time when radio offered its public few programs of contempo-

<sup>9</sup> To date, the League has commissioned 91 works, of which 80 are by American composers.

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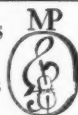
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rary music the League invited composers to write specifically for radio, and CBS performed many of these works. A series for brass ensemble was written in 1938-39 by Berezowsky, Etler, and Gershefski; a group of chamber-music works by Marion Bauer, Cazden, and Thompson; and several pieces for small orchestra in 1941 by Robert Palmer and Bernard Rogers. In 1935 the organization had been a pioneer over NBC in presenting chamber-music programs entirely devoted to contemporary music, and programs were also broadcast over WOR. WNYC has frequently presented entire programs of League concerts, especially those of the young composers given at the New York Public Library.

WQXR has cooperated with the League during the past few years, and this season, as a tribute to the League's anniversary, this station is presenting four programs of works that the League has either commissioned or first presented or sponsored in a recording. All the networks and stations that have helped in the past to increase the number of the League's listeners are cooperating in programs to celebrate this anniversary year.

On three occasions the League's programs have demonstrated the use of music with films. On April 16, 1933, the League gave its first showing of a film called *Odná (Alone)* with music by Shostakovich. In 1941 an evening was given of excerpts from documentary films with music by Bowles, Blitzstein, Copland, Harris, Moore, and Thomson. Each composer acted as commentator on his own work. This eventful evening led to a second program on February 8, 1942, with excerpts from "feature" films for which scores had been written by Antheil, Gruenberg, Herrmann, Janssen, Korngold, and Toch.

In 1940 the League extended the scope of its efforts to promote the work of contemporary composers by sponsoring the Columbia recording of Schoenberg's *Pierrot Lunaire*. The New Music Recording of Charles Ives' *Children's Day at the Camp* followed. The third recording sponsored was a special release by the Concert Hall Society of a Bartók album, including Sonata No. 2 for violin and piano and Four Romanian Dances played by Tossy Spiva-

kovsky and Artur Balsam. This year's fourth sponsorship will be William Schuman's String Quartet No. 3, also a Concert Hall Society recording.

The League's position as *avant garde* of music has called for an evening, once in a while, of so-called experimental music with new instruments. One of the first of such experiments was at the Town Hall in 1926, when the Mexican inventor and composer, Julián Carillo, presented his ensemble of new instruments in a sonata written in quarter, eighth, and sixteenth tones. The next venture, in 1938, was a demonstration of Music and Electricity, with Leon Theremin's space-controlled and electric fingerboard instruments, and Benjamin Meissner's electronic piano, violin, and various other instruments. On February 7, 1943, a program of percussion music for a multitude of more or less fantastic instruments directed by John Cage was presented. The composers represented included, Cage, Lou Harrison, Henry Cowell, José Ardeval, and Amadeo Roldán. The most recent event calling for new instruments was an evening with Harry Partch, who adapted or designed various instruments for a program inspired by American texts.

Three milestones have been celebrated along the quarter-of-a-century route with the help of composers in all countries who have written works especially for each occasion. For the tenth anniversary, in 1933, birthday compositions were written for the League by Casella, Chávez, Copland, Malipiero, Milhaud, Tcherepnine, and Prokofieff. For the twentieth anniversary the Town Hall Endowment Series presented as a salute to the League, one program of works specially written for this event by Copland, Gruenberg, Jacobi, Martinu, Milhaud, and Piston, and, at a second program, at the Museum of Modern Art, birthday works included compositions by Harris, Moore, Saminsky, Shepherd, Thomson, and Wagenaar.

This season, the League's twenty-fifth anniversary is being celebrated with many tributes and with various groups assisting to make it a festive year. A group of publishers and friends of the League have offered commissions in the League's name, adding notably to the long list of



works already commissioned by this organization. The composers who have been chosen are: Barber, Berezowsky, Bergsma, Mennin, Riegger, Sessions, Shapiro, and Ward.<sup>10</sup>

The League is again making an effort today to bring forward the performance of works by young Europeans who were little performed during World War II, just as in 1923 the League realized the importance of encouraging some of the European composers who were then coming forward, following World War I. Jolivet from France, Palester from Poland, Borkovec from Czechoslovakia, and Castro from Argentina are sending the League birthday works for this season.

Renowned conductors all over the country are repeating some of the works formerly commissioned by the League as their tribute. Broadcasting stations are presenting programs of contemporary music which the League first commissioned or sponsored.

Throughout the years the League has attempted to develop a new project or a new type of program which would broaden the scope of its aim to promote contemporary music. This season as part of its celebration, there is a double anniversary in announcing an event of unique interest: a program with the Goldman Band at Carnegie Hall, when Edwin Franko Goldman will also be fêted. The entire program will be made up of works specially written for the band, which will be conducted by Walter Hendl. For this occasion Percy Grainger has been commissioned to write and conduct a new work.

The League's season has opened under most auspicious circumstances through the generous collaboration of the Juilliard School of Music in presenting a festival to honor Ernest Bloch, and the now famous Piano Quintet, which opened the League's first program, was repeated at this opening of the League's twenty-fifth anniversary.

These twenty-five years have naturally seen various changes in the

<sup>10</sup> These commissions have been given in the League's name by Irving Berlin and Richard Rodgers; Lucie Rosen; the National Federation of Music Clubs; Boosey & Hawkes; Broadcast Music, Inc.; Carl Fischer, Inc.; Hargail Music Press; Edward B. Marks, Inc.

organization and personnel. Today the League's work is divided into many projects, with a committee in charge of each activity. The Board of Directors controls the policy of the organization, and the committee chairmen report to the Board. The National Composer Members represent a group of ninety or more composers living in all parts of the United States. The Auxiliary Board functions as an affiliate body lending support and activity to the work. The Program Committee today includes chiefly the younger composers, who plan and carry out the season's series of programs.<sup>11</sup>

It is gratifying to us to be able to quote Dr. Serge Koussevitzky's estimate of the League's achievements during these twenty-five years. "I have always maintained that artists are prophets and foresee events in social and political life. The founding of the League of Composers in 1923 was such an instance. The League of Composers is a United Nations in its realm. It is the purpose and aim of the League of Composers to unite all musical creative forces, promoting their art and sustaining an interest in their work."

#### RECENT ANNIVERSARY TRIBUTES TO THE LEAGUE OF COMPOSERS

Four tributes, from Washington, D.C., California, Belgium, and New York, are the most recent additions to the list of honors accorded the League of Composers this season on the occasion of its twenty-fifth anniversary.

In Washington, D.C., on Sunday, April 18, the National Gallery Orchestra, under the direction of Richard Bales, presented a program of contemporary works by composer-members as a tribute to the League at the National Gallery of Art. Included in the program were Bernard Wagenaar's concertino, commissioned in 1942 by the League. Other composers represented were Burrill

<sup>11</sup> Committee chairmen, in addition to those already mentioned, are: Program, Richard Franko Goldman; Record, Mrs. Martha Norton; Radio, Frederick Jacobi and Nicolai Berezowsky; Music Interchange, Samuel Barber; Paris Library, Jacques de Menasse. Mrs. Robert Woods Bliss is chairman of the Auxiliary Board.

The authors gratefully acknowledge May Gohar Gray's assistance in the preparation of this article.

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In Brussels, the Belgian National Radio Network broadcast the European premiere of Lukas Foss' *The Song of Songs*, commissioned especially by the League for Ellabelle Davis, who was the soloist with the Belgian National Radio Orchestra, Leonce Gras, conducting.

In Los Angeles, at the Wilshire Ebell Theatre, a concert in honor of the League's anniversary was presented on April 5 by "Evenings on the Roof" in the first program interchange between the two organizations. In New York, the League reciprocated by sponsoring a program on April 18 over WNYC by American composers residing on the west coast.

In New York, the Fourth Annual Festival of Contemporary American Music, sponsored by the Alice M. Ditson Fund of Columbia University, will include a reception in honor of the League on Sunday afternoon, May 16.

## JANSKY

(Continued from page 33)

sic. These latter, it is felt, already receive their share of attention from the public. Considerable glamor long has been attached to the successful artist—so much so that there is little room left in the public mind for consideration of the stuff of music itself. Everything from band uniforms to fine radio phonographs possesses some publicity value. Such channeling of interest is both natural and desirable, human nature being what it is; and no person sincerely devoted to music in its complete sense would wish to dispense with the added enjoyment of the subject when surrounded by all of the delightful features of a well-staged and thrilling performance of any kind and through any instrumentality.

Whatever other purposes such New Music Materials Clinics may serve, the publishers are mindful, first of all, of their educational value. The recent clinic affair did not spring full blown from their own minds. The needs of music teachers and of musically inclined

persons have been constantly made known to them through the years. Those who use music like to be up-to-date in their knowledge of what music publishers are issuing. Only through the expenditure of an enormous amount of time and research would they otherwise obtain even a superficial idea of what is available from year to year. The music clinic makes such a survey possible with a minimum amount of individual study and effort.

Musical performances of the conventional sort cannot do the job satisfactorily. Even school music con-

tinue was brought forward that previously had not been much emphasized. The music was performed by teachers and other users themselves. In this way they received firsthand information by which they could judge the applicability of a given composition to the students or performers normally under their charge. Such a result is not possible when the performances are the result of many rehearsals by an especially skilled performing group. Another clinic feature that proved of lasting value was the printed program itself. In commenting on the results of this first clinic, many teachers indicated that they would keep both the programs and such copies of the music as they retained as permanent files of publications issued within a given year.

The Music Publishers' Association feels that it has arrived at only a beginning. The same scheme may be utilized in different parts of the country and by different individuals and organizations. Already similar clinics are being projected for the Middle West and Far West. Two or three more undoubtedly will take place in the East. The Association has announced that it will be glad to receive inquiries from music dealers and school and college groups who wish to take advantage of the informational and organizational facilities which the association has at hand for developing the New Music Materials Clinics on a national scale.

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tests and festivals which now are so prevalent give expression to such a wide variety of music, both old and new, that recent publications have little chance for an adequate hearing and evaluation at a time when they actually require the greatest amount of attention. Many new publications become old before their time and never achieve the wide recognition due them on the basis of their intrinsic merit. This is a long-standing problem of vital interest to the publishing industry as well as to composers.

In the recent Clinic a special vir-

the theory being that one can move around and be more relaxed than when in an auditorium. The same is true of children, and whether or not they realize that they are being educated, some of the music they hear on the programs for older age groups is bound to sink in.

It follows that when the child advances a grade in school the concerts he hears also advance to a higher group, so that there is both an immediate and a future advancement planned for him, which it is hoped will prepare him gradually to become the intelligent music lover of tomorrow.

## FRECCIA

(Continued from page 31)

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